

ALL ABOUT
Genoese
Petits fours & Glacés
Bon Bons

By
H. G. HARRIS and S. P. BORTLA.

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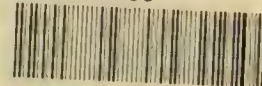
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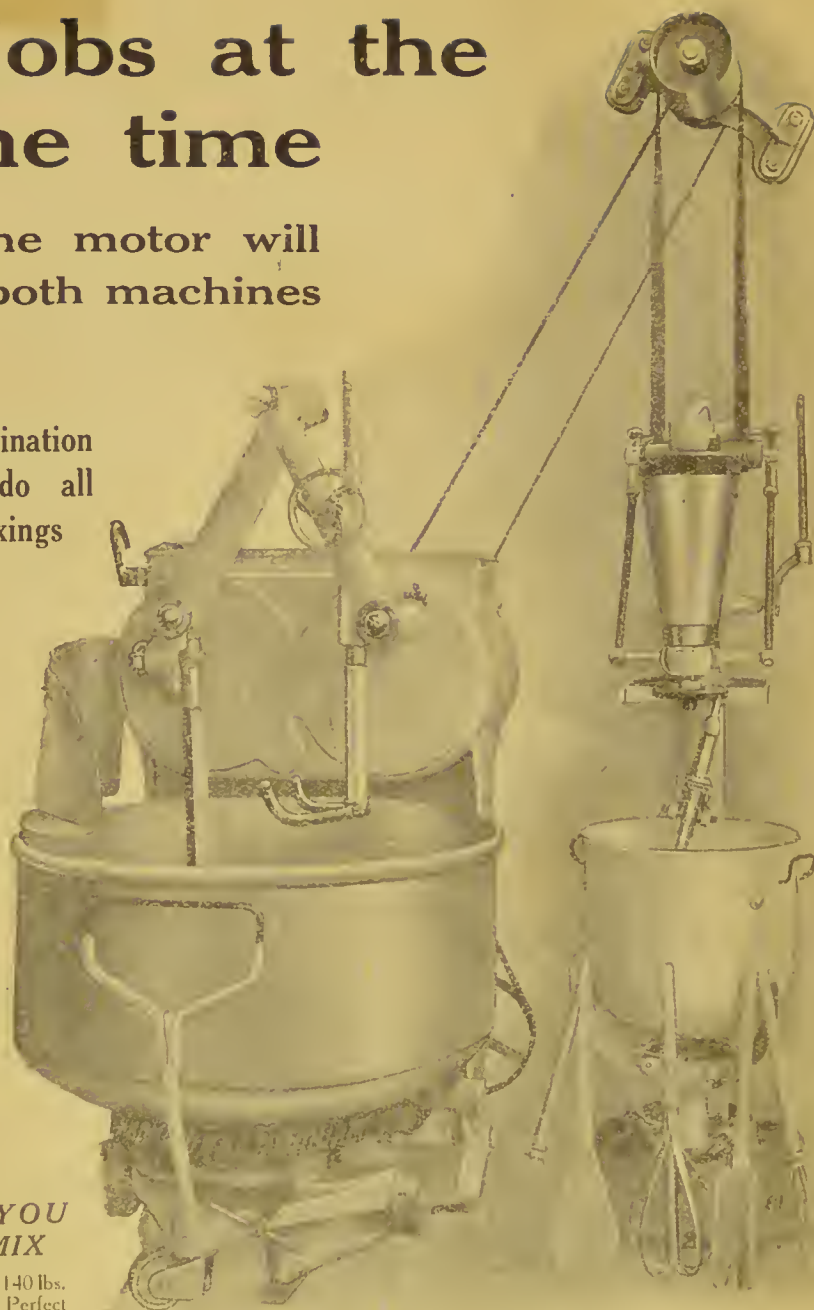
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"ALL ABOUT CONFECTIONERY SERIES"

ALL ABOUT GENOESE GLACÉS, PETITS FOURS & BONBONS

BY

H. G. HARRIS and S. P. BORELLA

Authors of

"ALL ABOUT CONFECTIONERY SERIES," ETC.

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All About Fancy Genoese Pastries

THESE is an ever-growing demand for small fancy Genoese, tastefully finished, to sell at one shilling per dozen. In the following pages we propose to give a number of examples to fit this demand, as well as specimens of the plainer varieties. We shall also include others that can be sold at 1s. 6d. and 2s. per dozen. We venture to suggest that a distinct difference in the size of the more fully decorated goods be made, as compared with the plainer. Unless this be done, the more elaborate ones will be certain to oust the plain ones, and the additional labour will be unpaid for. It may be worth while for confectioners to seriously consider the question of quoting these fancy goods at per dozen of twelve only; they will then be really good value. It is far better to put the extra value into twelve than to spread the same value over fourteen or more. It would certainly be courting trouble to attempt to change the price of those things at present offered at the higher number for a shilling, but when introducing new and rather more ornamental types the dozen price could easily be insisted upon.

Whilst the more expensive almonds, pistachios, walnuts, and avelines or hazel nuts may be more freely used on the higher-priced articles, coconut will largely take their place in the penny goods. With care this nut can be utilised in many colours, but the colour tones must be delicate. Glaring shades of red and green must be avoided, for they are not only inartistic, but unappetising. A few words on colouring this nut will perhaps not be out of place here. All the shades of brown, obtained by careful roasting, from pale cream to deep coffee are permissible, and give varying nuances of flavour. The roasting must be carefully done to ensure an equal tone to the whole of each small portion so treated. It will be found that the nut where thinly spread, as well as at the edges, will most quickly colour. Therefore it is necessary to mix and respread at intervals, and, above all, avoid burning.

In colouring, place the nut upon a marble slab, add sufficient water to thoroughly wet the nut, and rub together between the hands to insure an even damping. Thin the colour down with water, if paste colour be used, pour a little in the middle of the heap, and rub well together, adding colour gradually, until the right tint be obtained. Thorough rubbing is essential, so that the whole of the nut is evenly coated. This method will ensure covering the whole of the exposed surface, and the moisture will help the colour to penetrate. Spread thinly on surface paper, and dry in a warm room, or watch carefully in a very cold oven. Very pretty tints can be obtained by slightly roasting if the colours be over bright.

REDS.—Liquid carmine mixed with a little lemon juice as a re-agent will give the best red. Rose pink can be used, but should have a few drops of yellow added to tone down its brilliancy.

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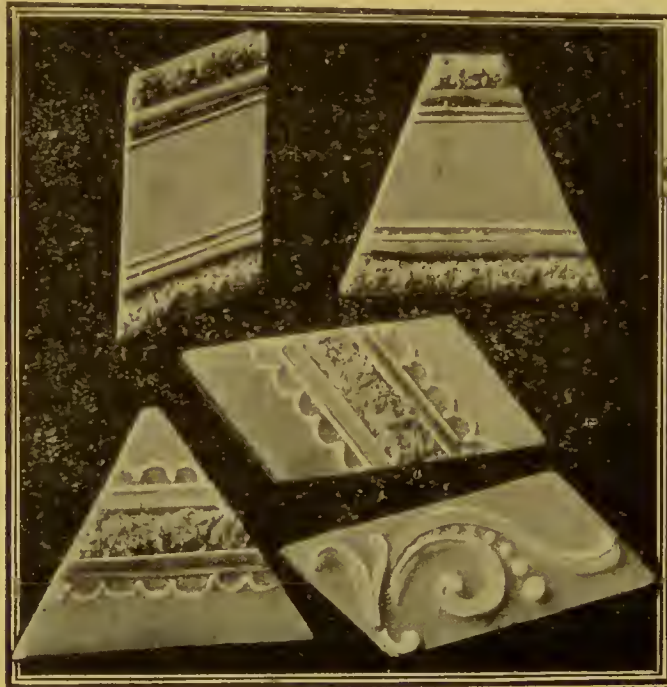
YELLOW.—An infusion of saffron is the best, and the least offensive to taste. In water alone it is a fugitive colour, but if simmered in water for a few minutes and then a little sugar added there should be little trouble of fading. Egg colour can be used, but it should be a perfectly fresh solution.

ORANGE.—Add a few drops of carmine to the yellow if this colour is to be used, but it is a glaring colour at best; it is not advisable to use coconut so coloured, except in minute quantities.

HELIOTROPE.—Blue with a few added drops of carmine will give this colour, but err rather on the side of paleness than the reverse.

GREENS.—These should always have a yellowish tinge, but if aniline colours be used, avoid much heat in drying, or the whole of the blue portion will disappear, leaving a pale yellow only.

GENOESE.—The most suitable of all for the small penny fancies that are not entirely masked is Margharita (see No. 5, page 12, "All About Pastries"), its beautiful colour and texture being shown to full advantage. Other types will be suggested where suitable for particular purposes, but the varieties are so many that there can be no finality in selection, and craftsmen will make their own choice from those they prefer or that are available.



No. 1.

No. 2.

No. 3.

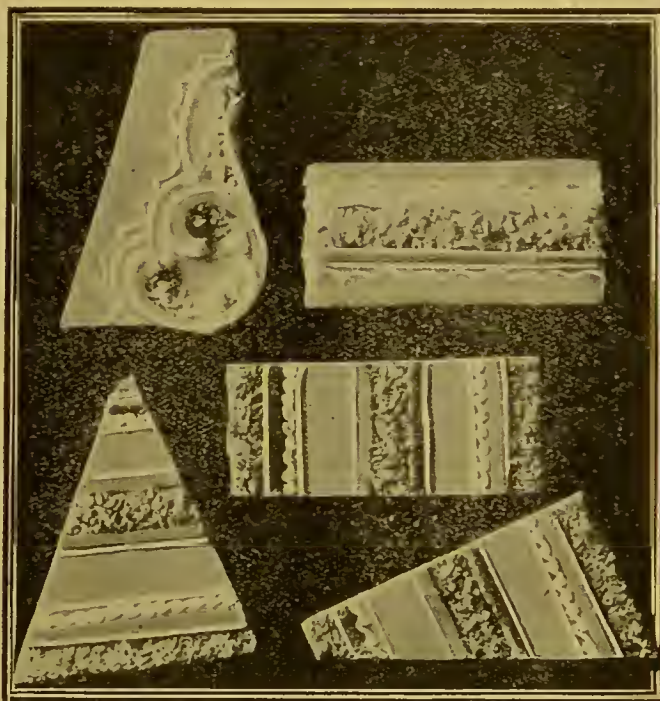
No. 4.

No. 5.

No. 1.—Use Genoese 1 in. thick, split into two, and sandwich with apricot conserve. Cut into strips 2 ins. wide, and spread each with pale green fondant flavoured with noyau and only just warm. Fill a paper cornet with some of the same fondant, and when the glacé surface is set cut the cornet to a 3-16 in. opening, and run a line along

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each edge of the strips, and at once turn over the strips on the pale green coconut to coat them, and quickly return to their original position. Brush away any loose nut, and, with another cornet, cut to a bare $\frac{1}{8}$ in. opening, run a line of the same fondant inside each of the outer lines. Inside the smaller lines run two very fine parallel lines of white royal icing. Put the strips on one side for half an hour, and then, with a sharp thin knife, divide them into pieces $1\frac{1}{8}$ ins. wide, cutting at a slight angle as shown. Some of the following shapes are designed to avoid waste at the ends in cutting, as will appear.



No. 6.

No. 7.

No. 8.

No. 9.

No. 10.

No. 2.—Use the same strips, but instead of cutting them at parallel angles, cut them in imperfect triangle shapes, the longer side $1\frac{3}{4}$ ins., the shorter $\frac{1}{2}$ in., the cutting angle being alternately to right and left.

No. 3.—Use Genoese 1 in. thick. Split and sandwich with apricot conserve, divide into strips 2 ins. wide, and glacé on top with pale rose-coloured fondant flavoured with orange-flower water. Colour a little of the fondant a very pale heliotrope by adding a little blue. Fill into two cornets, and with one, cut to $\frac{1}{4}$ in. opening, run a line down the middle of each strip, and at once turn over on pale heliotrope-coloured coconut, and quickly reverse. Brush away any loose nut, and with the smaller cornet, cut to a bare $\frac{1}{4}$ in., run a fine fondant line along each side of the larger one. With a very fine pipe run a line of white royal icing along both inner and outer side of each fine fondant line, and outside these, with the same pipe, a fine looped scalloped line, points inward. When set, divide into pieces $1\frac{1}{8}$ ins. wide, cutting diagonally.

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No. 4.—The same strips as for No. 3, but cut in triangle shape, 2 ins. wide on the widest sides. This cutting will, of course, be at an angle alternately to right and left.

No. 5.—Use the same strips as for No. 3, but cut them, when glacé only, the same shape and size. Use a paper cornet filled with the pale heliotrope-coloured fondant cut to 1-12 in. opening, and scroll each as shown, afterwards overlining the fondant scrolls with a fine pipe of white royal icing, finishing with a curved row of royal icing bulbs graduating inwards between the C and S scrolls.

No. 6.—Use the same strips as for No. 5, and cut the end pieces the shape here shown, as in this way any waste will be avoided from the parallel angle cutting of No. 5. Of course, if desired the entire strip may be cut this shape, but it is one of the least pretty, and is only advised to save waste.

With the small cornet of pale heliotrope fondant run a C and an S scroll at the right angle corner and along the straight side. Dip into pale green coconut and overline with a fine pipe of white royal icing. With the same fine royal icing pipe outline the inner sides of the scroll with fine roped loops, and again with fine scalloped work, points outward.

No. 7.—Use the same strips as for No. 5, cutting them into oblong pieces $1\frac{1}{2}$ ins. as soon as the glacé is set. With a paper cornet cut to $\frac{1}{4}$ in. opening, run a line of pale green-coloured fondant along the middle of each piece, and dip into pale green coconut. Run a fine line of the same coloured fondant along each side of the wider one, and overline these with fine lines of white royal icing. Edge the fine fondant lines with fine royal icing lines and fine scalloped lines, points outward.

No. 8.—Use Genoese 1 in. thick. Split and sandwich with thin smooth orange marmalade, cut into strips $2\frac{1}{2}$ ins. wide, and glacé with pale orange-coloured and flavoured fondant. When set, fill two cornets with lemon-coloured fondant, flavoured with orange. Cut one 3-16 in. opening and run a line along the middle and also along each edge, and at once turn over on to pale yellow coconut, and immediately reverse. Brush away any loose nut, and with the smaller cornet cut 1-12 in. opening, run fine lines along both sides of the middle line and the insides of the edge lines. Overline these fine lines with very fine lines of white royal icing, and edge the insides of the fine fondant lines with a fine roped and a fine plain line. Cut into pieces 1 in. wide.

No. 9.—Use the same strips as for No. 8, but cut triangle shape, the widest edges being $1\frac{3}{4}$ ins. and the other sides almost pointed. The cutting must be made with alternate right and left-hand angles.

No. 10.—Use the same strips as for Nos. 8 and 9, and either cut alternately this shape, or, if desired, only as end pieces to No. 9 to avoid waste.

No. 11.—Use the same strips as for No. 8 up to the glacé point. When set, cut into pieces 1 in. wide. With the wider opening cornet run a line of the pale yellow fondant diagonally from the top left-hand corner to the bottom left-hand corner of each, and dip into the pale yellow fondant. With the smaller cornet run a line on each side of the coconut-covered one. Along the top of the finer fondant lines, and along their outside edges, run fine lines of white royal icing, and outside the side lines fine scalloped lines, points outward.

No. 12.—Use the same strips as for No. 8 up to the glacé point, and cut into isosceles triangle shape, alternately to right and left, the widest side to be $1\frac{3}{4}$ ins. With a cornet of pale yellow fondant, cut to a 3-16 in. opening, pipe a five-stroke plume, the points meeting on the widest edge. Outline the plume with fine roped loops of white royal icing, the central stroke being finished with a minaret point. Cut a small pointed piece of white pear, trim away the inner pulp, and set as shown on top of the fondant plume.

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No. 13.—Use Genoese 1 in. thick. Split and sandwich with bright raspberry jam and divide into strips $2\frac{1}{2}$ ins. wide. Glacé with pale yellow fondant, fill a cornet with a little of the same fondant, cut it to 1-12 in. opening, and along each edge run a fine line, and inside this, spaced nearly $\frac{1}{2}$ in., a second line. Cut the cornet to $\frac{1}{2}$ in. opening, and run a coarser line midway between the two sets of fine lines. With a fine pipe of white royal icing, overline the finer fondant lines, but leave the heavier ones plain, and on the inside edges of the finer lines, run fine royal icing scalloped lines, points inwards. Divide into pieces 1 in. wide.



No. 11.

No. 12.

No. 13.

No. 14.

No. 15.

No. 14.—Use the same strips as for No. 13, cutting them alternately at an angle to right and left, $1\frac{1}{2}$ ins. at the widest side and $\frac{1}{2}$ in. at the other side.

No. 15.—Use Genoese 1 in. thick. Split and sandwich as for No. 13, cut into strips $1\frac{3}{4}$ ins. wide, and glacé in the same way. Cut them into imperfect triangle shape alternately to right and left, $2\frac{1}{2}$ ins. on the widest and $\frac{1}{4}$ in. on the pointed sides. With a fine cornet of the yellow fondant, pipe a wide C shape on the point side, with long S shapes running from the points of the widest side down the back of the C shape, and set a

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fondant bulb at the point base. Overline both C and S shapes in fine white royal icing lines, outline the bulb with a small C shape, and above the curled ends of the large C shape set a bow of white bulbs graduating from the middle.

No. 16.—Use Genoese 1 in. thick, split and sandwich with apricot conserve, cut into strips $2\frac{1}{2}$ ins. wide, and glacé the tops with white fondant flavoured with vanilla.



No. 16.

No. 17.

No. 18.

No. 19.

No. 20.

Fill three small paper cornets, one with chocolate fondant or couverture, one with rose-pink fondant, and one with white royal icing. Along both edges of the strips run two lines of chocolate, cutting the cornet to a $\frac{1}{8}$ in. opening. One line must be near the edge, the other nearly a $\frac{1}{4}$ in. inside. Also run a chocolate line along the middle of each strip. Cut the opening of the cornet of pink a little smaller than the chocolate one, and

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run a line midway between the spaced chocolate lines. Cut the royal icing cornet to a still smaller opening, and run a very fine white line on both sides of the middle chocolate line, and inside each of the inner spaced chocolate lines on the edges. When quite set, divide into the shape shown, an imperfect isosceles triangle, the wider end being $1\frac{1}{2}$ ins. and the smaller one $\frac{3}{8}$ in., cutting alternately to right and left. In cutting through all these glacéd surfaces, care must be taken to keep the knife clean by constantly wiping on a damp cloth to avoid dragged and uneven edges.

No. 17.—Use Genoese 1 in. thick, split and sandwich with apricot conserve cut in strips 3 ins. wide, and glacéd with white fondant flavoured with vanilla. When set, divide accurately into strips $1\frac{1}{2}$ ins. wide, and then into diamond shapes $1\frac{3}{4}$ ins. on each side. Fill a paper cornet with pale heliotrope-coloured fondant, cut a 3-16th opening, and pipe four pear shapes, spaced, the points facing the diamond points, those at the side points being rather shorter than those pointing to the ends. Between the pear shapes set four fondant bulbs. With a fine pipe of white royal icing, outline the pear shapes and bulbs with fine roped lines, the bulbs in loops, the pear shapes with minaret points. In the central space place the split half of a white or green brochette, and cover the straw hole in the middle with a bulb of heliotrope fondant.

No. 18.—Use the same strips, cut into diamond shapes, as for No. 17. With a small oval-shaped cutter $\frac{7}{8}$ of an inch long mark an ellipse in the middle of each. Fill a small cornet with chocolate fondant or couverture, cut a small opening and fill in the shape. With the same cornet, pipe ten or twelve small chocolate bulbs surrounding the ellipse, but spaced so that they do not run together. With a very fine pipe of white royal icing, outline the outer halves of the bulbs with thin looped lines.

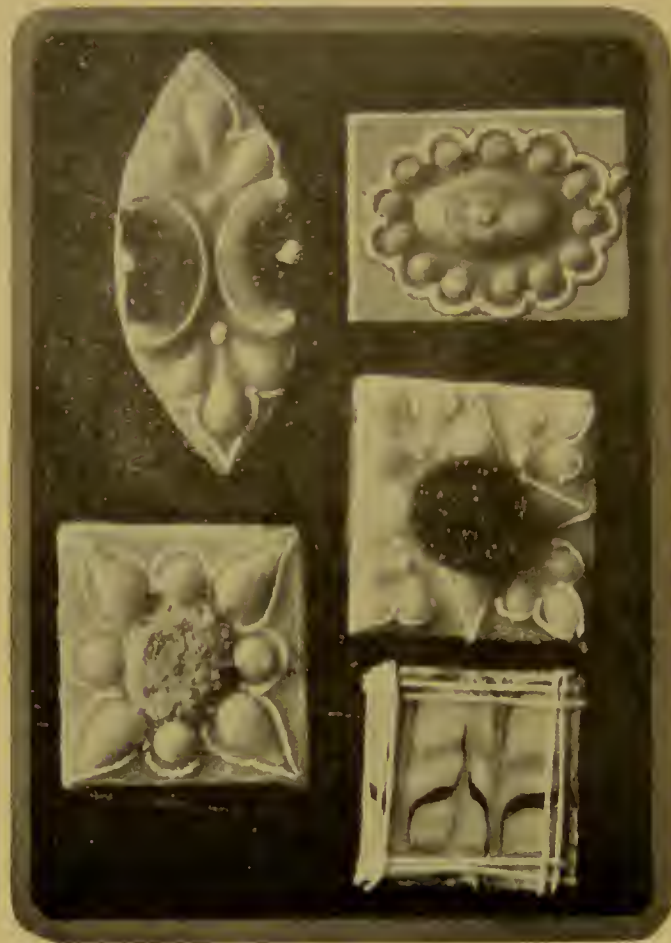
No. 19.—Use Genoese 1 in. thick, split and sandwich apricot conserve, and mask the top of the sheet with white fondant flavoured with essence of violets. With a plain round cutter 2 ins. in diameter cut crescent-shaped pieces, the cuts being made in sequence to avoid waste. With a small paper cornet filled with pale heliotrope-coloured fondant, and cut to a $\frac{1}{4}$ in. opening, pipe five-stroke plumes, the points meeting on the inside edge of the crescent. Overpipe these with a fine pipe of soft royal icing, and outline the plumes with roped loops with the same royal icing pipe, the central plume stroke being outlined with a minaret point. Where the point of the plumes meet, set a small piece of bright cherry or of green chinois.

No. 20.—Use the same Genoese as for No. 19, and when glacéd on top, and set, stamp out carefully with a pointed ellipse-shaped cutter 2 ins. long by $1\frac{1}{4}$ ins. wide. With a smaller ellipse cutter $\frac{7}{8}$ of an inch long, mark the centres, and with a paper cornet filled with pale heliotrope-coloured fondant fill in the marked shape, and at once turn over on pale heliotrope-coloured coconut. With the same cornet, pipe a surround of small heliotrope bulbs spaced, and between them small pear shapes of white royal icing, points outward.

No. 21.—Use Genoese 1 in. thick, split, sandwich with thin orange marmalade, and glacéd the top of the sheet with pale orange-tinted fondant flavoured with essence of orange. With a pointed ellipse-shaped cutter, $2\frac{3}{4}$ ins. long by $1\frac{1}{4}$ ins. wide, stamp out carefully. If the rows in cutting shoulder into one another, there will be very little waste, and the crumbs can be afterwards utilised. Fill a paper cornet with very pale heliotrope-coloured fondant, cut to a $\frac{1}{4}$ in. opening, and on each side of the ellipse, back to back, pipe a rather wide C shape with incurved ends. On the point ends, pipe three-stroke plumes with the same pipe, points meeting inward, and set a bulb at their base. Outline the plumes with roped loops round the side strokes and minaret points outside the middle strokes, using white royal icing. On the concave sides of the C shapes set the split half of an orange brochette, and cover the straw hole with a small fondant bulb.

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No. 22.—Use Genoese 1 in. thick, split and sandwich with greengage jam. Divide into strips 4 ins. wide, and glacé on top with very pale green fondant flavoured with noyau. When set, divide the strips in two, and cut up into pieces $1\frac{1}{2}$ ins. wide by 2 ins. long. With a cornet filled with some of the same pale green fondant, pipe an ellipse $\frac{3}{8}$ of an inch long in the middle and a surround of ten or twelve small bulbs, spaced so that they



No. 21.

No. 22.

No. 23.

No. 24.

No. 25.

do not run together. Outline the bulbs with small roped loops of white royal icing. It is quite easy to pipe the fondant ellipse in the middle without previously marking, as directed for other numbers, but it needs a little practice, and the safer plan is suggested if needful.

No. 23.—Use Genoese 1 in. thick, split, sandwich with bright raspberry jam or red apricot conserve. Divide into strips $3\frac{1}{2}$ ins. wide, and mask the tops with pale heliotrope-coloured fondant flavoured with essence of violets. When set, divide into strips $1\frac{1}{4}$

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ins. wide, and again cut into squares $1\frac{1}{4}$ ins. each way. With a cornet filled with some of the same coloured fondant, and cut to a $\frac{1}{2}$ in. opening, pipe at each corner a small three-stroke plume, points inward. Set the split half of a white brochette in the centre, and, with the same cornet, pipe four pear shapes, points outward, between the plumes. With a fine pipe of white royal icing, outline the pear shapes in fine drawn lines meeting at the points, and the plume with loops on the outer stroke and minaret points on the middle strokes. Also pipe white bulbs at the base of the plume strokes.

No. 24.—Use the same strips as for No. 23, and cut to the same size, *i.e.*, $1\frac{3}{4}$ ins. square. With a cornet filled with some of the same heliotrope-coloured fondant, pipe a large bulb $\frac{3}{4}$ in. in diameter in the centre, and at once dip into pale heliotrope-coloured coconut. Brush away any loose nut, and with the same cornet pipe four large pear shapes, pointing to the corners, and between them four bulbs, all slightly spaced. With a fine pipe of white royal icing, outline the bulbs with roped loops, and the pear shapes with roped minaret points.

No. 25.—Use Genoese 1 in. thick, split, and sandwich with smooth strawberry jam, having sprinkled the unjammed cut surface with a little simple syrup strongly flavoured with rum. For convenience in icing divide into strips that can be cut into narrower strips $1\frac{3}{4}$ ins. wide. These strips are to be marbled. Make a little water icing with simple syrup and icing sugar, and use it almost cold. Colour a small quantity pink, pale green, and pale chocolate, mixing it in small basins or teacups. Fill three cornets, and cut a very fine opening to each. Cover a strip with the white glacé, spreading thinly and evenly. Run fine lines with the three pipes of coloured glacé in sets, chocolate, green, pink, each set in the same order, the length of the strips, and with a coarse needle stuck in a small cork draw lines $\frac{3}{4}$ in. apart across the strips, and other lines between the first ones, but the reverse way. When set, cut the strips into squares $1\frac{3}{4}$ ins. each way. With a very fine pipe of white royal icing run a double line frame on all four sides. This is most easily done by starting at one corner, running along the outer edges, looping the lines over the corners, and when the square is completed continue the second line inside the first one, but looping the corners outside the first loops. This will give in continuous line the double frame and double looped corners.

No. 26.—Use the same Genoese, sandwiched and marbled in the same way, but in strips $4\frac{3}{4}$ ins. wide, so that when set they can be divided in two of $2\frac{3}{4}$ ins., and cut into pieces $1\frac{1}{4}$ ins. wide. Run fine single lines along each side and end $\frac{1}{2}$ in. inside the edges, so that the corners cross in Oxford frames. In practice, it is easier to run the fine lines along each side of the cut strips, so that after cutting the strips into $1\frac{1}{4}$ in. wide pieces all the end lines will be there, needing only the side lines to complete the frames.

No. 27.—Use the same Genoese, sandwiched and marbled in the same way as for No. 25, with this difference, the marbling to be across instead of along the finished pieces, so that it is advised that the entire sheet be glacé and marbled before being cut into strips $3\frac{3}{4}$ ins. wide with the marbling lines across them. With a fine pipe of white royal icing run a fine roped line and two spaced fine lines along each edge of the strips. Inside the plain lines run fine scalloped loops, points inward. When quite set, cut into pieces $1\frac{1}{4}$ ins. wide, cutting at a slight angle as shown by the shape.

No. 28.—Use the same Genoese strips, marbled in the same direction, and bordered exactly as for No. 27. When set, cut into imperfect isosceles triangle shapes $1\frac{1}{2}$ ins. on the longer base and $\frac{1}{4}$ in. only on the narrow edge, cutting at an angle alternately to right and left.

No. 29.—Use Genoese 1 in. thick, and sandwich with apricot conserve. Divide into strips $4\frac{3}{4}$ ins. wide, and glacé with very pale heliotrope-coloured fondant flavoured

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with essence of violets. When set, divide into halves lengthways, giving strips $3\frac{3}{4}$ ins. wide. Fill two paper cornets with the same coloured fondant, cut an opening of nearly $\frac{1}{4}$ in. to one, and of 1-12 in. to the other. With the larger one run a line along each edge of the strips, and at once turn over on to pale green coloured coconut, and quickly reverse. Brush away any nut that may be loose, and with the smaller cornet run a fine line, a little spaced, on the inside of each coarser line. With a fine pipe of pale green royal icing run fine-spaced lines inside the fine fondant lines, and inside these fine scallop shaped lines, points inwards. Divide with a sharp, thin damp knife into pieces $1\frac{1}{4}$ ins. wide, cutting at a slight angle, as shown by the shape.



No. 26.

No. 27.

No. 28.

No. 29.

No. 30.

No. 30.—Use the same strips, glacé and decorated as for No. 29, but cut triangle shape 2 ins. wide at the base, and as near as may be to points at the other. It is not advisable to attempt to cut to sharp points, as they so easily break in cutting, and more easily still in handling afterwards.

No. 31.—Use Genoese 1 in. thick, split, sandwich with raspberry jam, and cut into strips $2\frac{1}{4}$ ins. wide, and glacé with coffee fondant, coloured and flavoured with essence of coffee and a little vanilla. When set, cut into pieces $1\frac{1}{4}$ ins. wide. Fill a paper cornet with the same coloured fondant or chocolate couverture. Cut an opening $\frac{1}{8}$ of an inch, and down the middle of each piece run two parallel lines, spaced $\frac{3}{16}$ of an inch. With

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a fine pipe of white royal icing run a fine roped line outside each fondant line and fine scalloped lines, points outwards. Cut a green brochette in half across its diameter, and set the two halves cut sides downwards between the fondant lines.

No. 32.—Use the same strips as for No. 31 up to the glacé point. With a paper cornet filled with coffee fondant, and cut to a 3-16 in. opening, run a line along each edge of the strips, turn over on browned coconut and at once reverse. Brush away any loose nut, and with a fine pipe of coffee-coloured royal icing, run a fine roped line inside each fondant line, spaced nearly $\frac{1}{4}$ in. On each side of the roped line run fine plain lines, and, when set, divide the strips into pieces $1\frac{1}{4}$ ins. wide.



No. 31.

No. 32.

No. 34.

No. 33.

No. 36.

No. 35.

No. 33.—Use the same strips as for No. 32, glacé and decorated in the same way, but cut into wide based triangle shape $2\frac{1}{2}$ ins. on the base side, and as near to a point as possible on the other side, cutting, of course, at an angle, alternating to right and left.

No. 34.—Use the same strips as for No. 31 up to the glacé point. When set, cut to the shape as shown, cutting alternately at a right-hand angle and a right angle, the widest side to be $1\frac{1}{2}$ ins. and the narrowest $\frac{5}{8}$ of an inch. With a paper cornet filled with chocolate couverture, and cut to a $\frac{1}{4}$ in. opening, pipe an S scroll, the top end being well curved and the bottom only slightly, finishing with a small curled line on the left side.

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With a fine pipe of coffee-cream coloured royal icing overline the chocolate S on the outer edge, and put in the small side scrolls as shown.

No. 35.—Use Genoese 1 in. thick, split, sandwich with apricot conserve, and cut into strips $2\frac{1}{4}$ ins. wide. Thinly coat the surface with hot highly-boiled apricot conserve and then with thin chocolate fondant. Fill two paper cornets with chocolate fondant, cut one to an opening of a $\frac{1}{4}$ in., and the other to $\frac{1}{8}$ in. With the larger one run a line along the middle of each strip, lift carefully over on brown roasted coconut, and reverse at once. The fondant glacé must be well set before running on these lines, or the coconut will spoil the surface. With the small cornet, run a line along each edge of the strips. With a fine pipe of coffee-cream coloured royal icing, run a fine line inside the small chocolate lines, both sides of the wider middle line, and edge the last two with scalloped lines, points outward. Divide the strips with a sharp, thin, damp knife into pieces $1\frac{1}{8}$ ins. wide.



No. 37.

No. 38.

No. 39.

No. 40.

No. 41.

No. 36.—Use the same strips as for No. 35, glacé and decorate in the same way, and divide into the shapes as shown, with alternate right-hand angle and right angle cuts. The wider sides should be $1\frac{1}{2}$ ins. and the narrower $\frac{3}{8}$ in.

No. 37.—Use the same strips as for No. 35 up to the glacé point. When set, divide into pieces $1\frac{1}{8}$ ins. wide. With a cornet filled with chocolate couverture and cut to a $\frac{1}{8}$ in. opening, pipe from beyond the centre of each five-stroke plumes, the points meeting on the edge of the ends. Overpipe these with shorter five-stroke plumes with coffee-cream coloured royal icing. Outline the chocolate plumes with roped loops (the middle one with a minaret point), and outline the roped loops with fine scalloped work a little spaced and points outwards. On the plume points set on its edge one-third of a white or green brochette.

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No. 38.—Use Genoese 1 in. thick, split and sandwich with apricot conserve. With a plain round cutter $1\frac{1}{8}$ ins. in diameter, stamp out rounds, being careful not to crush the Genoese. The cutting out is best done with a circular motion, which will cut cleanly without crushing. Dip the top only of each into hot highly-boiled apricot conserve. On top of each arrange three halves of split almonds, flat side uppermost, in plume form, the points meeting well inside the edge of the rounds. Cover the parts not covered by the half-almonds with brown roasted coconut, which can easily be done by holding the round at an angle in the left hand and coating with the nut held in the right hand. With a little pale green fondant in a paper cornet with a $\frac{1}{8}$ in. opening, pipe a three-stroke plume on half the length of the almonds, and overpipe with pale green royal icing, with two long S scrolls carried down from the outer sides of the outer plume stroke on to the edge of the rounds at the plume base. At each side of the base of the curled ends of the S scrolls pipe a small wing scroll.

No. 39.—Use the same rounds cut out and dipped as for No. 38. With a cornet filled with pale green fondant and cut to a $\frac{1}{8}$ in. opening, pipe a ring of eight bulbs, leaving sufficient space in the middle to set the split half of a white or green brochette. Cover the edges of the rounds with browned coconut, and with a fine pipe of white or pale green royal icing outline the outer edges of the fondant bulbs with a ring of small loops. Cover the hole in the middle of the brochette with a bulb of the fondant.

No. 40.—Use the same rounds cut out and dipped as for No. 38. Run a small ring of browned coconut on the edges by turning the pieces round in a pile of the nut. Arrange six small halves of split browned almonds, points inward, as a six-petalled flower, pipe small green fondant pear shapes, points inward, where the almonds meet, and a large bulb of the same coloured fondant in the centre.

No. 41.—Use the same rounds cut out and dipped as for No. 38. Run a fine line of green fondant across the middle of each, and cover one side of the line with browned coconut. Overpipe the fondant line with a fine roped line and a finer plain line of pale green coloured royal icing. Pipe a medium-sized pear shape of the green fondant from the middle of the bisecting lines to the edge, split half of an orange brochette and set the two pieces in plume form outstanding from the fondant pear shape. Overpipe in pale green royal icing the pear shape with a three-stroke plume, and the split half brochette in broken C shape along the curved sides as shown.

No. 42.—Use Genoese 1 in. thick, split and sandwich with apricot conserve. With a pointed ellipse-shaped cutter $2\frac{1}{4}$ ins. long and $1\frac{1}{8}$ ins. wide carefully cut out the pieces. In this case a straight cut is imperative, but with care there should be but little crushing. If the lines of cuts be shouldered into one another there should be little waste. Dip the top of each piece into hot highly-boiled apricot conserve, ring the edges with browned coconut, and set, points inward, four small split halves of browned almonds, the outer ends a little upstanding, and the flat sides uppermost. In the centre, pipe a large bulb of pale green fondant, and between the almonds set four small spear points of pale green royal icing, the points a little upstanding.

No. 43.—Use the same shaped pieces cut and dipped as for No. 42. Cover the tops, excepting the pointed ends, with browned coconut. At each end place two halves of small split browned almonds in wing form as shown. In between each pair set a small pear shape of green fondant. On the extreme points of the ellipse, on the almond ends, set a large green fondant bulb, and on each side edge of the ellipse a small fondant bulb of the same colour.

No. 44.—Use the same shaped pieces cut and dipped as for No. 42. With a small paper cornet filled with white fondant, and cut to a $\frac{1}{4}$ in. opening, run a line diagonally

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across the ellipse as shown. Cover the half of the top, on one side of the fondant line, with browned coconut. Split a white brochette through, and divide one-half into two. Place these as shown, one behind the other, at an angle on the other side of the fondant line. With the same fondant, pipe an S-shaped scroll behind each piece of brochette.



No. 42.	No. 43.	No. 44.	No. 45.
No. 46.	No. 47.	No. 48.	No. 49.
No. 50.	No. 51.	No. 52.	No. 53.
No. 54.	No. 55.	No. 56.	No. 57.

Overpipe the straight fondant line with a fine rope of white royal icing, also overline the fondant scrolls, and run in small side scrolls to fill in the spaces behind the brochette.

No. 45.—Use the same shape, cut and dipped in apricot as for No. 42. With a small cornet filled with white, pale green, or pale heliotrope fondant run a line across the

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middle of the ellipse, and from this line to the point at one end two fondant lines with incurved ends, following the shape of the half-ellipse, and meeting in a point at one end. Overpipe the fondant lines with royal icing the same colour as the fondant, but paler in tone if green or heliotrope be used, a roped line on the straight line overlined with a plain line, and plain lines only on the curved lines. Set a white brochette in the framed space, filling the straw hole with a fondant bulb of the colour used, and cover the other half of the top with browned coconut.

No. 46.—Use Genoese $\frac{3}{4}$ in. thick. Split and sandwich with apricot conserve coloured red, divide into strips 2 ins. wide and divide into equilateral triangles, cutting at an angle alternately to right and left. Dip each one in very pale coffee-cream coloured fondant, flavoured with extract of coffee and a little vanilla. The fondant must be slightly warm and not too thin, so that when dipped to $\frac{1}{4}$ in. below the top edges, and the superfluous sugar drained off, the overhung edges set without running further down the sides. With a fine pipe of royal icing, either white or very pale coffee-cream colour, line the outer edges of the three sides with double lines, looping the corners. In the middle of the tops set a small piece of violet leaf *débris*, and, pointing to the corners, three small diamonds of angelica, upstanding at an angle.

No. 47.—The same as for No. 46 up to the dipping in coffee-cream coloured fondant. Line the edges with single lines of white royal icing, with an inward loop in the middle of each line. Cut some white brochettes into three, reserving the middle pieces for future use, and on each piece of Genoese set three of the outer pieces on their edges, rounded sides uppermost, and pointing to the corners as shown. Pipe a royal icing bulb in the middle.

No. 48.—Use the same Genoese, split and sandwich as for No. 46. Cut it into strips $2\frac{1}{4}$ ins. wide, and divide into bars $1\frac{1}{8}$ ins. wide. Dip in the same way into white fondant flavoured with orange-flower water. Split some green brochettes through their thickness, and set the cut sides down in the middle of each piece of Genoese. With a fine pipe of white royal icing, outline the brochettes with plain lines, looping the ends as shown, and outline these lines with fine scalloped lines of chocolate couverture, the points being outwards.

No. 49.—Use the same strips as for No. 48, cut to the same sized bars and dipped in white fondant in the same way. Split some orange brochettes, and divide each split piece into two, and set one piece at each end, the curved sides inward. With two small paper cornets filled with orange-coloured fondant, run a coarse diagonal line across the Genoese, and fine-spaced scalloped lines on each side, and from the ends of the scalloped lines curved lines around half of each piece of brochette. On each side of the coarse orange line run a fine line of white royal icing.

No. 50.—Use Genoese $\frac{3}{4}$ in. thick, split and sandwich with bright raspberry jam, divide into strips $2\frac{1}{4}$ ins. wide, and again divide at a slight angle into irregular-sided diamonds, $1\frac{1}{8}$ ins. wide. Dip in the same way as for No. 46, into pale pink fondant, flavoured with essence of raspberry or a little kirsch. Set half of a bright cherry in the middle of each, and on each long side a small diamond of angelica, pointing upwards at an angle.

No. 51.—Use the same shaped pieces as for No. 50, dipped in the same way. With a fine pipe of white royal icing run a fine roped line, with an inner plain line, along each end. On top set half of a bright cherry and one angelica diamond.

No. 52.—Use Genoese $\frac{3}{4}$ in. thick, split and sandwich with apricot conserve, and cut into strips $1\frac{1}{2}$ ins. wide, and again divide into equal-sided diamond shapes. Dip these in the same way as for No. 46 into very pale heliotrope-coloured fondant. In the

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middle of each, set either a piece of violet débris or a small four-petalled violet, previously piped on a flower nail. Pointing towards the ends set two small diamonds of angelica at an upward angle, with a fine pipe of white royal icing run a fine line along the edges, looping the points the long way, and crossing the ends at the sides.

No. 53.—Exactly as for No. 52, except that the fine royal icing lines must meet in points at the ends, and be looped at the sides.

No. 54.—Use Genoese $\frac{3}{4}$ in. thick, split and sandwich with apricot conserve, and divide into strips, $1\frac{3}{4}$ ins. wide, and again into square pieces. Dip these, as for No. 46, with pale coffee-cream coloured fondant. Split some green brochettes through their thickness, and set one piece, cut side down, in the middle of each piece of Genoese. With a fine pipe of coffee-cream coloured royal icing, run double lines along each side, crossing the corners as shown.

No. 55.—The same as for No. 54, except in the decoration. With a fine pipe of very pale green royal icing, run curved lines with looped corners as shown. Cut split green brochettes into halves, and set one piece on each side, rounded edges inwards, the straight edges level with the edges of the Genoese.

No. 56.—Use Genoese $\frac{3}{4}$ in. thick, split and sandwich with apricot conserve, and divide into strips 2 ins. wide. Divide these again into pieces with one side at a right angle, and one side an acute angle, cutting alternately to right and left with a right angle cut between, that is, the end giving the first right angle, the cut will be sloping to the right, a straight cut, and sloping to the left, and so on. The wider sides should be $1\frac{1}{2}$ ins., and the narrow sides $\frac{1}{2}$ in. Dip into chocolate fondant in the same way as for No. 46. With a fine pipe of cream-coloured royal icing, run double lines along the two right-angle sides as shown. On the sloping sides set a narrow crescent-shaped piece of green chinois, the rounded sides inwards.

No. 57.—The same as for No. 56, except the decoration. Split green or whole brochettes through their thickness, and with a $\frac{3}{4}$ in. Savoy tube cut ellipse-shaped pieces from the split halves, leaving crescent-shaped pieces. Place two of these on their cut sides in plume form on the right angle corner, and between them one of the ellipses to complete the form of the fleur-de-lis. With a fine pipe of pale green royal icing, run double lines along the angle edge.

The six specimens, numbered 58, 59, 60, 61, 62, 65, are forms of Neapolitan fancy Genoese, but it is advised that for the sake of economy Nos. 61 and 62 be made partly, and the remaining four entirely, of thin sheets of Swiss roll paste, without butter. They would be the better for butter added to the mixture, but the price is only one penny each, and the labour is considerable.

No. 58.—Make the sheets as follows :—

1 lb. of eggs	8 ozs. of soft flour
10 ozs. of sugar	2 tablespoonfuls of hot water.

Beat the eggs, sugar, and water with a hand whisk into a light stiff batter, gently but thoroughly stir in the flour with a spattle, and spread evenly all over a baking sheet, 30 ins. by 18 ins., previously well buttered, covered with thin surface paper, and again well buttered. Bake in an oven 420 deg. Fah., and, as soon as set, turn over on a cloth-covered board to cool. Strip the paper off the bottom, and divide equally in two, each piece being the shrinkage only short of 18 ins. by 15 ins. Sandwich with bright raspberry jam. Again cut in two, and sandwich with apricot conserve. Press between boards for a little while to ensure the whole being level, then divide into strips 2 ins. wide, and glaze both top and sides with white fondant flavoured with orange-flower water. Sprinkle the top with very finely cut pieces of green citron peel, and, when set, divide into bars $1\frac{1}{4}$ ins. wide.

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No. 59.—These also have four layers of the thin sheet, but one of them is chocolate, obtained by adding $1\frac{1}{2}$ ozs. of cocoa powder to the 8 ozs. of sifted flour before mixing into the batter. The sandwiching is all done with apricot conserve. After the sheet has been pressed, for a short time, divide into strips 2 ins. wide, and glacé the tops only with very pale green fondant, flavoured with noyau. With a paper cornet filled with chocolate conserve, and cut to $\frac{1}{8}$ in. opening, pipe a line along each edge of each strip, inside each of these a medium and a very fine plain line, and along the middle a medium line with a fine line each side of it, all in very pale green royal icing. When quite set, divide into bars $1\frac{1}{4}$ ins. wide.

No. 60.—Use the same thin sheets as for No. 58. Divide in two, and sandwich with bright raspberry jam. Divide in two again, sprinkle one piece with a little rum, and then sandwich with the raspberry jam. Press together for a short time, and then divide into strips $2\frac{1}{2}$ ins. wide. Glacé the tops only with very pale pink fondant flavoured with



No. 58.

No. 59.

No. 60.

No. 62.

No. 61.

No. 63.

No. 64.

No. 65.

rum, and sprinkle broken crystallised rose leaves on top. When quite set, divide into bars 1 in. wide.

No. 61.—Make a sheet as for No. 58, and, when cold, strip the paper and divide equally in two. Spread the underside of each thinly with hot apricot conserve. On one then arrange in rows strips of $\frac{3}{4}$ in. thick Genoese, cut $\frac{5}{8}$ of an inch wide, from sheets of pink and yellow. As these are set in place the sides must be touched with a brush, dipped in hot apricot conserve to ensure adhesion, and the rows must be pressed closely together. When the entire half sheet is covered, sprinkle a little syrup, well flavoured with kirsch or mandarine, over the strips; set the other half sheet in position on top, place a sheet of surface paper on top, cover with a flat board, and put a 4 lb. weight on each corner of the board, and let it stand half an hour only to be very slightly pressed, perfectly level. Divide into strips 2 ins. wide, each strip taking three of the inner strips, alternately two of one colour and one of the other. It will be as well to select the strips

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having two rows of yellow and one of pink, for this number, and reserve those having the reverse arrangement for the following set. Ice the strips on top and sides with very pale pink fondant, and sprinkle thickly on the top coarse browned coconut. Carefully remove the sugar from the lower edges of the sides with a palette-knife, so that it does not afterwards stick or drag. When quite set, divide into pieces, imperfect triangle shaped, 2 ins. on the wider side and $\frac{1}{2}$ in. on the narrower, cutting at an angle alternately to right and left.

No. 62.—Use the strips reserved as above with two rows of pink and one of yellow. Mask them on top and sides with the same coloured pink fondant, and sprinkle the top with pale green-coloured coconut. When set, divide into pieces $1\frac{1}{4}$ ins. wide, cutting at right angles with the strips.

No. 63.—Use Genoese $\frac{3}{4}$ in. thick, split and sandwich with apricot conserve, and cut out into crescent shape, using a plain round cutter 2 ins. in diameter. This can be done with little waste if the cuts are made in rows upwards from the lower edge of the sheet. Dip, as for No. 46, in very pale green fondant, flavoured with kirsch. Split some green brochettes through their thickness and set halves of these, cut sides downwards, on the inside edge of each crescent. With a small paper cornet filled with melted chocolate couverture, border the part circle of the brochette with spear points.

No. 64.—Use Genoese $\frac{3}{4}$ in. thick, split and sandwich with two layers of apricot conserve, and a $\frac{1}{4}$ in. sheet of pink Genoese, preferably made from Swiss roll paste (see No. 58). With a plain round cutter, $1\frac{1}{2}$ ins. in diameter, stamp out carefully into rounds. Dip the rounds in the same way as No. 46, in white fondant, flavoured with vanilla. Place half of a bright cherry in the middle of each, and with a fine pipe of white royal icing run a looped border round each, as shown.

No. 65.—For these, three sheets should be made, one as previously described, one coloured a pale pink, and one with the $1\frac{1}{2}$ ozs. of added cocoa powder. Of course, if desired, the mixture may be increased to $1\frac{1}{2}$ lb. of eggs and divided into three parts, the colour and cocoa being added to two of them, but it is never quite satisfactory, two of the parts being too much handled after the first mixing.

When cold and stripped, spread the under side of the pink sheet with apricot conserve, place the yellow sheet on top, spread that with apricot, and place the chocolate on top of that. Press for a short time to ensure evenness, and then divide into strips 2 ins. wide. Turn half of them over, so that half of them have the chocolate at the top and half at the bottom. Carefully divide each strip into two strips 1 in. wide, open them, and brush the cut surfaces with hot apricot conserve, and press together again. Mask the strips tops and sides, those with the top layer of chocolate with chocolate fondant, and those with the top layer of pink with pale coffee-cream coloured fondant. Let all the strips stand until quite set, then with a sharp thin knife divide each strip again into two narrow strips, and set them together again with one half chocolate and one half coffee. The apricot-covered edges will hold them together with a little gentle pressure. Cover the joining line of each strip with a coarse line of chocolate fondant, and on each side of this a medium and fine line of pale coffee-cream coloured royal icing. When quite set and firm, divide each strip into bars $1\frac{1}{4}$ ins. wide.

No. 66.—Use the crescent-shaped Genoese dipped as for No. 63, in pale green fondant, cut green chinois into ten or twelve small crescent-shaped pieces, and place one piece on each Genoese along the edge of the inner curved side. Border the inside curve of the fruit with scalloped loops of chocolate couverture, with small bulbs facing each loop.

No. 67.—Use Genoese $\frac{3}{4}$ in. thick, split and sandwich with apricot conserve, and cut with a pointed ellipse-shaped cutter $1\frac{3}{4}$ ins. long and $1\frac{1}{4}$ ins. wide. Dip the same way as for No. 46, in cream-coloured fondant, flavoured with essence of violets. Colour a little

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of the same fondant Parma violet colour, and pipe a large ellipse-shaped bulb in the centre of each Genoese, and at once dip in small violet *débris*. Border this centre with long pear shapes at the ends, short ones at the sides, the rest of the frame with small bulbs, using the pale violet-coloured fondant.

No. 68.—Use Genoese as for No. 67, but cut out with an ellipse-shaped cutter that has rounded instead of pointed ends. This shape is generally called oval, though it will be well to call it ellipse shape, as, although an oval has more or less rounded ends, one end is larger than the other. Dip in the cream-coloured fondant as for No. 67. With a paper cornet filled with Parma violet coloured fondant, and cut to a 3-16 in. opening, run a diagonal bar across the ellipse, and at once dip into violet *débris*. Border this on each side with a fine roped line and a fine plain line of Parma violet coloured royal icing.

No. 69.—Use Genoese 1 in. thick, split, and sandwich with apricot conserve, divide into strips $1\frac{1}{2}$ ins. wide, and again divide into squares $1\frac{1}{2}$ ins. each way. On the top of each pipe a bulb of heavy meringue, and on the top of each bulb press half a bright glacé



No. 66.

No. 67.

No. 68.

cherry. Dip each into hot highly-boiled apricot conserve, and cover the four sides with coarse lightly-browned coconut. At each corner set a small diamond of angelica, standing upward and outward.

No. 70.—Exactly as No. 69, except that four stars of coffee *crème au beurre* must take the place of the angelica diamonds.

No. 71.—Use Genoese 1 in. thick, split, and sandwich with apricot conserve, divide into strips $1\frac{1}{2}$ ins. wide, and again into $1\frac{1}{2}$ in. squares. On top of each, pipe a high bulb of heavy meringue. Mask both tops and sides with pale pink fondant flavoured with noyau, cover the sides with medium-sized white coconut, and, with a finely-cut star tube, pipe on top of the bulb a small star of pale coffee-cream coloured *crème au beurre*, and on each corner a similar star at an upward and outward angle.

No. 72.—The same as No. 71, except that the fondant used must be white, flavoured with kirsch, the coconut highly browned, and the *crème au beurre* pale pink.

No. 73.—The same as No. 71, except that the fondant must be very pale coffee-cream colour, the coconut highly browned, and the *crème au beurre* chocolate.

No. 74.—The same as No. 71, except that the fondant must be chocolate, the coconut very highly browned, and the *crème au beurre* coffee. The fondant covering for Nos. 71, 72, 73 and 74, must be rather warmer and thinner than for ordinary dipping,

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to avoid pressing the meringue out of shape. Given the fondant at the correct consistency, an expert can dip these meringue-topped Genoese with safety and despatch, but a novice will experience some difficulty. An alternative method for the less expert is to cover with the help of a tablespoon or a fondant funnel.

No. 75.—Use Genoese $1\frac{1}{4}$ ins. thick, split, and sandwich with apricot conserve, and cut into strips and then into squares $1\frac{1}{2}$ ins. each way. Spread both tops and sides thinly with soft coffee-cream *crème au beurre* and smother with finely chopped and browned almond nibs. Dust pulverised sugar on the top only.

No. 76.—Use Genoese $1\frac{1}{4}$ ins. thick, split and sandwich with apricot conserve; divide into strips, and again into squares $1\frac{1}{2}$ ins. each way. With a fine star meringue tube, pipe on top of each a ring of heavy meringue. Dip into hot highly-boiled apricot con-



No. 69.

No. 70.

No. 72.

No. 71.

No. 75.

No. 76.

No. 77.

No. 78.

serve (red), cover the sides with very pale green coconut, and at each corner pipe a star of pale coffee-cream *crème au beurre*. Inside the rings drop a few pieces of chopped browned almond nibs.

No. 77.—Use Genoese 1 in. thick, split, sandwich with apricot conserve, divide into strips $2\frac{1}{4}$ ins. wide, and again into bars $1\frac{1}{8}$ ins. wide. Dip into chocolate fondant. With a small, finely cut star tube filled either with coffee-cream coloured *crème au beurre* or royal icing, pipe a diagonal line from corner to corner, and the small side scrolls as shown. The latter should be raised by overpiping, and a thin bar of angelica set on top of the diagonal line.

No. 78.—Use Genoese 1 in. thick, split, sandwich with apricot conserve, divide into strips, and then into squares $1\frac{1}{2}$ ins. each way. Dip into pale coffee-cream coloured fondant flavoured with essence of coffee and a little vanilla sugar. With a small finely-cut star tube, run a roped line from corner to corner in chocolate, and on each side, spaced,

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a drawn line of coffee-cream colour. On the facing corners pipe in coffee-cream colour small three-stroke plumes, with a small bulb at the base of each. Crème au beurre or royal icing may be used.

No. 79.—Use Genoese $1\frac{1}{4}$ ins. thick, split, sandwich with raspberry jam, divide into strips $1\frac{1}{4}$ ins. wide, and again with diagonal cuts $1\frac{1}{2}$ ins. apart into diamond shapes. Dip into pale rose-coloured fondant flavoured with essence of wild cherry. Set half of a bright glacé cherry in the middle of each, and with a small finely-cut star tube of cream-coloured royal icing pipe as follows :—Facing the two side points set five-stroke plumes, and facing the end points, but spaced, three small stars in outward pointing plumes. Between these and the cherry, set upstanding diamonds of angelica, and, in the side plumes, small diamonds of angelica, also upstanding.

No. 80.—Use Genoese $1\frac{1}{4}$ ins. thick, split, sandwich with apricot conserve, divide into strips $1\frac{3}{4}$ ins. wide, and again into imperfect triangles, cutting alternately at an angle to right and left, the wider side to be $1\frac{3}{4}$ ins. and the narrow $\frac{3}{8}$ in. Dip into white fondant flavoured with vanilla. With a small finely-cut star tube, pipe the simple scroll shown



No. 79.

No. 80.

No. 81.

with pale cream-coloured royal icing or crème au beurre. The scroll consists of fine drawn strokes, each starting at the outside edge. (1) An S stroke from narrow edge to right-hand corner, (2) an inward curved stroke near wider edge to bottom of S, (3) a longer curved stroke midway between the side of the S and No. 2, (4) a smaller shorter S on the right-hand side, and (5) a small C reversed to cover the points of the previous strokes. Set two very small angelica diamonds at facing curves as shown.

No. 81.—Use Genoese $1\frac{1}{4}$ ins. thick, split, sandwich with apricot conserve, divide into strips $1\frac{3}{4}$ ins. wide and again into irregular-sided diamond shapes $1\frac{1}{2}$ ins. wide. Dip into very pale heliotrope-coloured and violet-flavoured fondant, and in the middle of each piece set one or two pieces of violet débris. With a very small finely-cut star tube, run a roped line of very pale heliotrope-coloured royal icing, parallel with each edge, $\frac{1}{8}$ in. inwards, and on each side of both lines a fine plain line of the same colour, both lines being spaced a little.

No. 82.—Use Genoese $1\frac{1}{4}$ ins. thick, split and sandwich with apricot conserve, and cut out crescent shape with a plain round cutter $2\frac{1}{2}$ ins. in diameter. Each shape should be rather under 1 in. in width at its widest. This shape appears more wasteful than it really is; if the cutting commence at the edge nearest to the operator and continue in rows upward there need be little waste, especially if the cutting be done with a slight circular motion, the cut will be clean and but few crumbs made.

Dip into ivory-coloured fondant flavoured with a little rum. Set a half cherry near the middle of the inside edge, and with a small finely-cut star tube, run a C shape round

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the half cherry, with royal icing tinted an almost invisible blush-rose pink. From near the points of the crescents run extended S scrolls to the back of the C shapes. With a medium plain pipe of the same colour, run shorter S scrolls behind the first ones, and overpipe the C shape on the outer edge, covering the ends of the S scrolls. Behind the scrolls, following the shape of the outer edge of the crescents, pipe a crescent-shaped row of small bulbs, graduating from the middle right and left.

No. 83.—Use Genoese $1\frac{1}{4}$ ins. thick, split, sandwich with apricot conserve, and cut out in rounds with a plain cutter $1\frac{3}{4}$ ins. in diameter, cutting carefully with a circular motion to avoid breaking the edges. This is generally one of the most wasteful shapes to cut, and for that reason not so general as it should be. We propose, however, to show a method by which the bulk of the waste may be saved.



No. 82.

No. 83.

Dip into white fondant flavoured with vanilla sugar. With a small finely-cut star tube filled with royal icing border the edges with a ring of small stars, and set in the centre a large bulb of the same sugar covered with small silver dragée. The easiest method of covering these bulbs is to insert the point of the tube into the dragée in bulk, squeeze the bulb, lift it up on the tube, remove with the fingers of the left hand, and drop it into position. With a little practice, this can be easily and quickly done.

DIPPING GENOESE IN FONDANT OR CONSERVE.

There are two methods by which this can be done—*i.e.* (1) dipping with the hand, and (2) with a dipping fork. No. 1 is the quicker (alleged) and the most messy; No. 2 the neater, the easier, and the more economical. Its one disadvantage is that the marks of the fork may be seen if the under side be examined. The very expert man may manage to dip by hand without being wasteful, but how few are very expert? It is not unusual to see fondant all over the outside of the stewpan, as well as a goodly proportion on the hands and apron, where it certainly should not be. Our votes and influence go for the fork, although we admit we do not always use it.

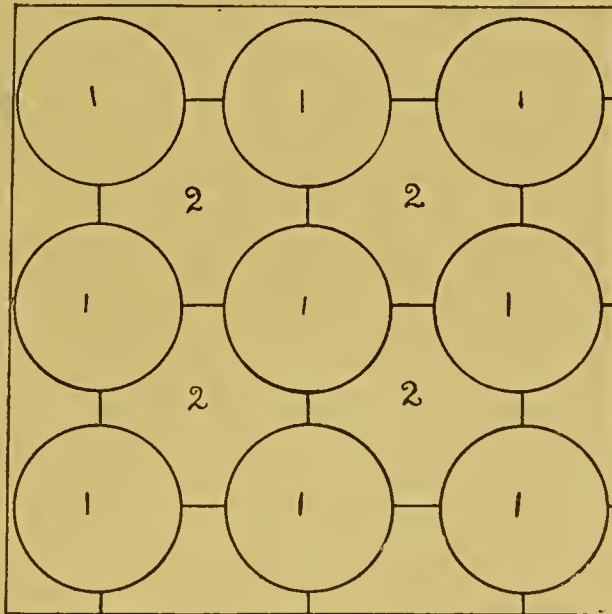
The proper dipping fork is made with No. 14 or No. 16 gauge tinned wire, with three tines, the two outer ones in line, the middle one being bent a little out of true to give a firmer grip, the handle being also of wire, looped and twisted, and can be made by a man of ordinary intelligence in a few minutes. The more usual tool is a three-tined steel fork, which is generally missing when needed.

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CUTTING GENOESE INTO FANCY SHAPES.

The cutting of Genoese into fancy shapes generally entails a considerable amount of waste, and thus adds to the cost. This applies particularly to petits fours, although it is a factor in Genoese sold at 1s. per dozen and upwards. To show how this may be minimised, we have prepared line drawings in sheet form. A careful study of these will, we hope, not only make for more economical methods, but suggest to the thoughtful craftsman many other forms embraced by the same principle.

Sheet No. 1 has only two shapes, is the most simple, and the one that suggested the more elaborate evolutions. In practice, we have two sheets of heavy tinplate the size of the sheets of Genoese, with the circles only stamped out. The one sheet has the



Sheet No. 1.—Petits Fours Glacés. (Section reduced by one-third.)

rounds 1 1-16 ins. in diameter (to allow a 1 in. cutter to slide easily), spaced $\frac{1}{4}$ in. both ways. The other sheet, to use a $1\frac{1}{4}$ in. cutter, has the rounds 1 5-16 ins. and spaced 5-16 in. The sheet is set on the Genoese and held firmly whilst the rounds are marked with the cutter, lifted off, and the rounds cut out carefully with a twisting movement to left and right. The cutter should be sharp and 2 ins. deep to prevent the edges of either shape being broken. With a sharp thin knife, the short straight cuts are easily made.

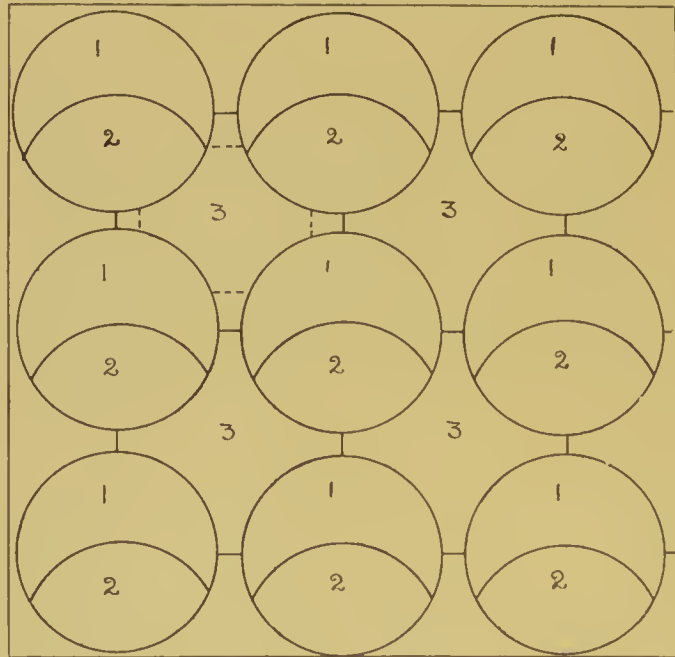
Sheet No. 2 is arranged for three shapes, and the plates are also in two sizes of rounds. The smaller rounds are 1 9-16 ins. for use with a $1\frac{1}{2}$ in. cutter, and are spaced $\frac{1}{4}$ in. each way. The larger-holed plate has rounds stamped out 2 3-16 ins. for use with a $2\frac{1}{4}$ in. cutter, the holes being spaced 5-16 in. It is used exactly as the smaller one, the rounds being marked, cut out, and then from the side of each the ellipsed-shaped piece is cut with the same cutter, leaving the crescent-shaped piece. The between pieces are then divided with a sharp thin knife as marked. If desired, the pointed ends of these may be reduced by cutting away as marked by the dotted lines on the first line No. 3.

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Sheet No. 3 is more complicated, as it allows for twenty different shapes, some of them differing only very slightly. Only one plate is used for petits fours, and is stamped out with pointed ellipse shapes 3 13-16 ins. long by 1 13-16 ins. wide to allow of a pointed ellipse-shaped cutter $3\frac{3}{4}$ ins. by $1\frac{1}{4}$ ins. being used. The points of the stampings should be spaced $\frac{1}{8}$ in. and the sides $\frac{1}{4}$ in. The line drawing will explain itself. The continuous lines represent the original cuttings with the ellipse-shaped cutter, and the dotted lines show the after-cutting.

No. 1 is cut out with a $1\frac{1}{2}$ in. round cutter, leaving No. 2 at each end.

No. 3 is made with two cuts with a $2\frac{1}{2}$ in. round cutter, leaving No. 4 at each end.



Sheet No. 2.—Petits Fours Glacés. (Section reduced to half size.)

Nos. 5 and 6 are two straight cuts with a sharp knife.

No. 8 is cut at each end with a $2\frac{1}{2}$ in. round cutter, leaving No. 7 in the middle.

No. 10 is cut at each end with a $2\frac{1}{2}$ in. cutter, leaving No. 9 in the middle.

No. 11 is two diagonal cuts with a sharp knife, leaving No. 12 at the ends.

No. 14 is two side cuts with a $2\frac{1}{2}$ in. round cutter, leaving No. 13.

No. 15 is a side cut with the $2\frac{1}{2}$ in. round cutter, and a dividing cut with a sharp knife, leaving No. 16.

No. 18 is obtained by two facing long and short sided cuts with a $2\frac{1}{2}$ in. round cutter, leaving No. 17 in the middle.

No. 19 is a long bisecting cut of the sections left between the ellipse shapes, and short cuts to remove the small connecting pieces.

No. 20 has two short ends cut, as shown by the dotted lines.

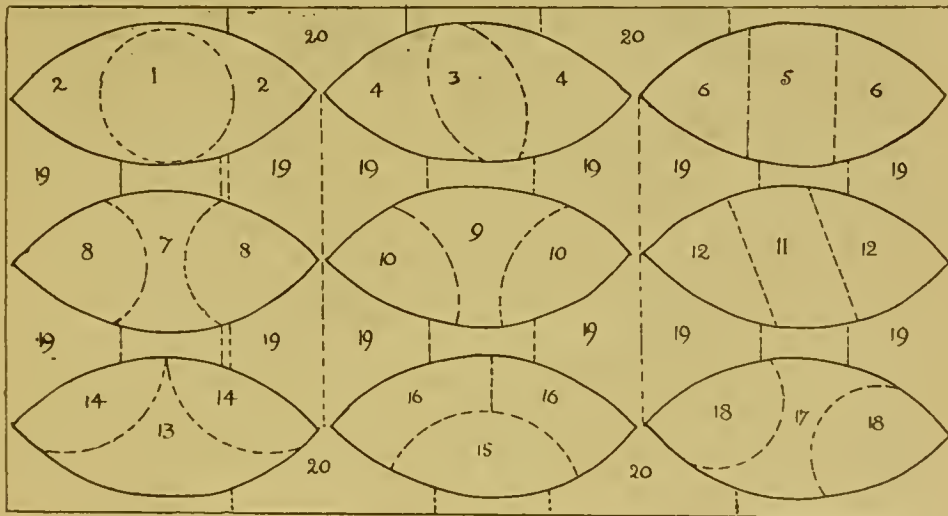
If desired, this plate may be used also to cut out two shapes only, the ellipse and the curved-sided irregular diamond shapes for 2d. Genoese. Reference will be made to these plates as the work proceeds.

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The following nineteen examples of fancy Genoese, from No. 83A to No. 101, are usually sold at 1s. 6d. to 2s. per dozen retail, but some of them, involving the least labour, can be cut down a little in size and be sold at 1s. per dozen if desired. The sizes here given represent a selling value of 1s. 6d. per dozen.

No. 83A.—Use Genoese $1\frac{1}{2}$ ins. thick. Split, sandwich with apricot conserve, cut into strips $1\frac{3}{4}$ ins. wide, and divide into $1\frac{3}{4}$ in. squares. With a coarse light-cut star meringue tube, pipe on each a large pointless star of heavy meringue. Dip into very pale salmon-pink noyau-flavoured fondant, rather thin, and at once cover the sides with medium desiccated coconut. When all are done, pipe on the top of each meringue star a large twisted rose of very light white crème au beurre, using a small deeply-cut light star meringue tube for the purpose.

No. 84.—Use the same size squares of Genoese as for No. 83A, and pipe the meringue stars on the top. Dip into hot highly-boiled apricot conserve, and cover the sides with medium-size coconut. On top of the meringue star, pipe a large rose in very pale pink crème au beurre.



Sheet No. 3.—Petits Fours Glacés. (Section reduced to one-fifth size.)

No. 85.—The same as for No. 84, except that the apricot conserve must be tinted pink and the crème au beurre rose in white.

No. 86.—Use the same sized squares of Genoese as for No. 83A, and pipe the same large star of meringue. Dip into white fondant flavoured with vanilla, cover the sides with lightly-browned coconut, and on top of the meringue star pipe a large rose of pale pink crème au beurre.

No. 87.—Use Genoese $1\frac{1}{2}$ ins. thick. Split twice, and sandwich with highly-boiled apricot conserve, tinted pink. Divide into strips $1\frac{3}{4}$ ins. wide, and again into squares $1\frac{3}{4}$ ins. each way. Dip into white fondant flavoured with vanilla. With a medium-sized pipe of chocolate-coloured royal icing, outline a square with drawn lines, the corners being in the middle of the straight lines. Fill this in with chocolate fondant, using a paper cornet. On the four outer corners, pipe a star of chocolate crème au beurre with a medium-sized finely-cut star tube.

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No. 88.—The same as No. 87 up to the glacé in white. With the pipe of chocolate royal icing, run two parallel lines spaced $\frac{3}{8}$ in. from corner to corner of each square, join the ends with curved lines, and fill in the ribbon with chocolate fondant. On the two facing corners pipe stars of chocolate crème au beurre with a large finely-cut star tube.

No. 89.—Use Genoese sandwiched as for No. 87. Cut into strips $1\frac{1}{4}$ ins. wide, and divide into diamond shapes 3 ins. the longest way. Dip into very pale green fondant, flavoured with maraschino. With the medium pipe of chocolate royal icing, outline a smaller diamond shape on top with four drawn lines. Fill in the panel with chocolate fondant, using a paper cornet, and at each corner set a star of chocolate crème au beurre with a medium-sized finely-cut star tube.

No. 90.—Use Genoese sandwiched as for No. 87. Cut into strips $4\frac{3}{4}$ ins. wide, glacé the top only with white fondant flavoured with kirsch, and set on one side for half



No. 85.

No. 86.

No. 87.

No. 88.

No. 89.

No. 90.

No. 91.

No. 92.

an hour to set. Trim an edge $\frac{1}{8}$ in. from each side to give a clear sharp edge, and divide into two strips, each $2\frac{1}{4}$ ins. wide. Cut these into squares $2\frac{1}{4}$ ins. each way, and again divide each into flat triangles from corner to corner. Be sure that the knife used is thin, sharp, and kept quite free from sugar by wiping on a damp cloth. With the medium plain pipe of chocolate-coloured royal icing, outline the same shape, but smaller size, on top of each, fill in the panel with chocolate, and with the medium-sized finely-cut star tube pipe a star of chocolate crème au beurre at each corner. This is one of the sizes that looks larger than it is.

No. 91.—Use Genoese sandwiched as for No. 87. Cut into strips $5\frac{1}{4}$ ins. wide and glacé on top with pale cream-coloured fondant flavoured with vanilla. Place on one side for half an hour to set, then trim $\frac{1}{8}$ in. from each side to give a clean, sharp edge, and divide each strip into two $2\frac{1}{4}$ ins. wide. Divide these into isosceles triangles by alternate diagonal cuts to right and left, the one side being almost a point and the other $1\frac{3}{4}$ ins.

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wide. With a large finely-cut star tube, filled with chocolate crème au beurre, pipe a three-stroke plume, the middle stroke facing the small end being much larger than the side strokes. At the base of the plume set a small star with the same pipe.

No. 92.—Use Genoese sandwiched as for No. 87. Divide into strips 6 ins. wide, glacé the tops with pale salmon-pink fondant flavoured with essence of wild cherry, and set on one side to become firm. Trim $\frac{1}{8}$ in. from each side and divide into two strips $2\frac{3}{4}$ ins. wide. Again divide these into bars $1\frac{1}{2}$ ins. wide. In the middle of each place a very small bright glacé cherry, and on each side of it, lengthways, set a medium-sized diamond of angelica.

No. 93.—Use Genoese 1 in. thick. Split, sandwich with apricot conserve and divide into strips $2\frac{1}{2}$ ins. wide. Cover the tops lightly with apricot conserve. Have ready some nice smooth white almond paste, and divide into three pieces. Colour one a



No. 93.

No. 94.

No. 95.

No. 96.

No. 97.

No. 98.

No. 100.

No. 101.

very pale green and flavour with maraschino, one a pale pink and flavour with kirsch, leaving the other one white. Roll into ropes $\frac{1}{4}$ in. in diameter and the same length as the strips, place the white and green one side by side in the middle of the strips, and the pink one on top of the other two. When all are in position, arrange the strips in a row and pour over them, rather warm, white fondant flavoured with kirsch, being careful to cover the sides as well as the tops. With a palette knife clear the sugar away from the lower edges, lift the strips on to a board and place on one side until firmly set. With a sharp, thin knife divide into bars diagonally 1 in. wide.

No. 94.—Use Genoese 1 in. thick. Sandwich and cut into strips the same size as for No. 93. Cover the tops and sides with highly-boiled apricot conserve. Roll pieces of the almond paste as for No. 93, but $\frac{1}{2}$ in. thick only. Set the pink roll along the middle of the strips and the white and green on each side, spaced, but not quite reach-

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ing the edges. With a soft brush cover the rolls of almond paste with hot highly-boiled apricot, and, when all are done, with a paper cornet filled with almost cold chocolate fondant cut to a $\frac{1}{4}$ in. opening, fill in the two spaces between the almond paste. Place on one side for half an hour to set, and then with a clean, sharp, dampened knife, cut diagonally into bars 1 in. wide. On top of the chocolate bars pipe with a small eight-cut meringue tube a coarse star of white crème au beurre.

No. 95.—Use Genoese $1\frac{1}{4}$ ins. thick. Split, sandwich with coffee crème au beurre, and divide into strips $2\frac{1}{4}$ ins. wide. Again divide into bars $1\frac{1}{2}$ ins. wide. On top of each pipe with a small tube two small pear shapes of heavy meringue, the smallest ends meeting in the middle. Between these place a small bright glacé cherry. Dip into white fondant flavoured with kirsch, and cover the sides with a mixture composed of either of the following :—(1) One-third small praline nibs, free from dust, and two-thirds very highly browned coconut. (2) One-third very highly browned coconut and two-thirds very lightly browned coconut.

No. 96.—Use Genoese $1\frac{1}{4}$ ins. thick. Split, sandwich with apricot conserve, divide into strips $2\frac{1}{2}$ ins. wide, and again diagonally to right and left into isosceles triangles, $1\frac{3}{4}$ ins. on the wider side and almost to a point on the smaller side. With a small plain tube, pipe on top of each with heavy meringue a three-stroke plume, the middle stroke facing the smaller end. At the base of the plume set at an upward angle a fillet of walnut. Dip into pale salmon-pink fondant flavoured with noyau, and cover the sides with medium-sized white coconut.

No. 97.—Use Genoese $1\frac{1}{4}$ ins. thick. Split twice and sandwich with apricot conserve. Divide into strips $3\frac{3}{4}$ ins. wide, cover the tops with chocolate fondant, and place on one side to set. Trim each side $\frac{1}{8}$ in. to give a clean, sharp edge, and divide into two strips $1\frac{3}{4}$ ins. wide. Again divide these into squares of $1\frac{3}{4}$ ins., being careful that the knife is kept clean and damp. On top of each pipe with a coarse eight-star meringue tube a large twisted rose of white crème au beurre flavoured with vanilla.

No. 98.—Use Genoese $1\frac{1}{4}$ ins. thick. Split and sandwich with vanilla-flavoured crème au beurre. Cut out rounds $1\frac{1}{4}$ ins. in diameter (utilising the between pieces as shown on sheet No. 1), dip into hot highly-boiled apricot purée, tinted pink, smother the sides with white coconut, and pipe a large rose of white crème au beurre flavoured with vanilla, using the coarse eight-star meringue tube.

An alternative method is to use small Swiss rolls or Genoese rolls $1\frac{3}{4}$ ins. in thickness, and cut out in $1\frac{1}{4}$ in. pieces instead of cutting out the rounds of Genoese. This method can also be used for the next example.

No. 99.—The same as for No. 98, except that it is dipped in yellow apricot conserve, the sides covered with lightly-browned coconut, and the star on top in pale pink crème au beurre, flavoured with kirsch.

No. 100.—Use chocolate Genoese $1\frac{1}{4}$ ins. thick. Split, sandwich with chocolate crème au beurre or apricot conserve. Stamp out with a cutlet-shaped cutter $2\frac{1}{2}$ ins. long, pipe a smaller cutlet shape on top with heavy chocolate meringue, dip into hot apricot conserve, and when all are done into chocolate fondant, and sprinkle on top a few pieces of finely-chopped browned almonds or small praline nibs.

No. 101.—Use chocolate Genoese $1\frac{1}{4}$ ins. thick. Split, sandwich with apricot conserve, divide into strips $2\frac{1}{4}$ ins. wide, and again into bars diagonally 1 in. wide. On top of each pipe with a small coarsely-cut star tube a rope of heavy chocolate meringue, dip into hot thin apricot, and when all are done into chocolate fondant, and sprinkle on the raised rope a few pieces of chopped almond praline or a few No. 1 silver dragée.

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The following twenty-six specimens of 2d. decorated Genoese are rather ornate, being piped with both fondant and royal icing, and are in consequence cut rather smaller than those less ornamental. The fondant must be fairly firm, only moderately warm, and have a little well-beaten royal icing beaten into it after melting and colouring. It is advised that several of each pattern be done at the same time, so that the cornets of sugar be utilised.

No. 102.—Use Margharita Genoese $1\frac{1}{4}$ ins. thick. Split and sandwich with apricot conserve flavoured with noyau. Divide into strips $2\frac{1}{4}$ ins. wide, and again into bars $1\frac{1}{4}$ ins. wide. Dip into hot highly-boiled apricot conserve, and cover the sides with coarse browned coconut. At each end, slanting over the corners, set in two-plume form, halves of split browned almonds, points meeting inwards and pressed down, the flat sides uppermost.

With a cornet of pale pink noyau-flavoured fondant, cut to a 3-16 in. opening, and pipe on each side between the almonds a C shape, back to back as shown. With the same cornet, pipe the centre stroke of a three-stroke plume between the almonds on the ends. With a cornet of white fondant, fill in the side strokes of the plumes on the almonds, all the points being outwards. With a fine pipe of coffee-cream coloured royal icing, outline the larger inward edges of the C shapes with fine roped lines. In the same way rope the inner sides of the white plume strokes. With the same pipe run in a large bulb between the backs of the C shapes, and set two small diamonds of bright orange-peel outwards therefrom. On top of the bulb set a fillet of pistachio across the backs of the C shapes.

No. 103.—Use Margharita Genoese $1\frac{1}{4}$ ins. thick. Split and sandwich with apricot conserve. Cut into octagonal-shaped pieces 2 ins. in diameter. In theory it should be easier to cut into 2 in. squares and cut away the four corners, and this is often done, more or less unsuccessfully.

Dip into hot highly-boiled apricot conserve, and cover the sides with small almond praline nibs. Set over four of the sides outstanding split halves of Valencia or Sicily almonds, browned, flat sides uppermost and points inward. Between these pipe in pink fondant pear shapes, points inwards, and on the inner halves of the almonds smaller pear shapes in pale green fondant. Outline the whole of the green shapes on their edges with fine roped lines of coffee-cream royal icing, and the outer halves of the pink shapes with roped minaret points of the same sugar. In the middle set a large bulb, and on this a $\frac{1}{2}$ in. round of bright orange-peel.

No. 104.—Use Margharita Genoese $1\frac{1}{4}$ ins. thick. Split and sandwich with coffee crème au beurre. Divide into strips $1\frac{1}{2}$ ins. wide, and then into diamond shapes $1\frac{3}{4}$ ins. each side and 3 ins. long. Dip into hot highly-boiled apricot conserve, and cover the sides with coarse macaroon crumbs. Place four split halves of browned almonds, facing the corners as shown, the rounded sides uppermost and the pointed ends inwards. Between these pipe four pear shapes of white fondant, points inward. With a fine pipe of pale coffee-cream coloured royal icing, pipe two small curved rope lines on the sides of each fondant shape, and set a small bulb on the outer edge. With the same pipe either run a row of small bulbs graduating inwards along the middle of each half almond, or pipe small three-stroke plumes, with a small bulb at the base. In the middle, set a large bulb, and on this a small diamond-shaped piece of bright orange-peel as shown.

No. 105.—Use Margharita Genoese $1\frac{1}{4}$ ins. thick. Split and sandwich with almond praline flavoured crème au beurre. Divide into strips and then into squares $1\frac{3}{4}$ ins. each way. Dip into hot highly-boiled apricot conserve, and cover the sides with small praline nibs. At each corner set a split half of a browned Valencia or Sicily almond, flat side uppermost, and the inward points slightly pressed downwards. Between the almonds pipe with fondant a three-stroke plume, the middle stroke in white, the side strokes

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in coffee-cream colour. Use a fine pipe for the outer stroke, the middle strokes being heavier. With a fine pipe of coffee-cream coloured royal icing, pipe a curved roped line along the inner edge of the side strokes, and set a row of small bulbs, graduating upwards along the middle of the white strokes. In the middle of all set a $\frac{1}{2}$ in. round of bright orange-peel.

No. 106.—The same as No. 105 up to the decoration. With a paper cornet filled with white fondant, flavoured with essence of wild cherry and cut to a 3-16 in. opening, pipe at each corner a pear shape, the points outwards to the corners. Between these,



No. 102.	No. 103.	No. 104.	No. 105.
No. 106.	No. 107.	No. 108.	No. 109.
No. 110.	No. 111.	No. 112.	No. 113.

with coffee-cream coloured fondant in a cornet, cut to $\frac{1}{8}$ in. opening, pipe pear shapes, points inward. With a fine pipe of coffee-cream coloured royal icing, outline the top edges of the white shapes with fine roped lines, spaced on the inner sides, but meeting in points at the points of the shapes. On the coffee shapes run curved roped lines inwards, and set a small bulb on the outer edge of each. In the middle of the whole place half a bright glacé cherry.

No. 107.—Use Margharita Genoese $1\frac{1}{4}$ ins. thick. Split and sandwich with apricot conserve. Cut into rounds 2 ins. in diameter. Dip into hot highly-boiled apricot conserve, and cover the sides with coarse browned coconut, mixed with a little chopped pistachio nuts. On top pipe eight fondant pear shapes, four pale pink and four white,

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using for the white a 3-16 in. opening, and for the pink a $\frac{1}{8}$ in. opening, all the points inwards. With a fine cornet of white fondant, overpipe the outer edges of the white shapes in minaret points, and overpipe these with fine roped lines of coffee-cream coloured royal icing. Along the tops of the pink shapes set rows of small chocolate bulbs, graduating inwards. In the middle of all set half of a bright glacé cherry.

No. 108.—The same as for No. 102 up to the point of decoration. With the pink fondant run in the C shapes at the sides and the three-stroke plumes at the ends, overpiping the C shapes to raise them. Make the plume a little fuller, so that the strokes run almost together. With the fine pipe of coffee-cream coloured royal icing, outline in roped lines the C shapes; run in fine roped lines to divide the plume strokes, and also outline in the same way the outer edges of the plumes, the middle one in minaret shape with incurved sides. In the middle of the Genoese top, between the backs of the C shapes, set half of a bright glacé cherry, pinched into fillet shape.

No. 109.—Use Margharita Genoese $1\frac{1}{4}$ ins. thick. Split and sandwich with coffee crème au beurre, divide into strips $1\frac{1}{2}$ ins. wide, and then into diamond shapes $1\frac{3}{4}$ ins. each side and 3 ins. long. Dip into hot highly-boiled apricot conserve, and cover the sides with coarse macaroon crumbs. Use two cornets of prepared fondant, one very pale green flavoured with vanilla and cut to a 3-16 in. opening, and the other pale coffee-cream colour flavoured with coffee and cut to $\frac{1}{8}$ in. opening. At each end, pipe a long three-stroke plume, white for the middle stroke and coffee for the outside strokes. At the sides pipe in white C shapes, back to back and well spaced. Overpipe these on the larger curved side with the coffee, well incurving the ends. With a fine pipe of pale coffee-cream coloured royal icing, overpipe the fine coffee lines in roped lines, and outline the plumes also with the fine roped lines, the smaller ones on the outside only, meeting the minaret points on the middle strokes. In the middle of all pipe a large bulb, and on it set a quarter of a bright glacé cherry, pinched into fillet shape.

No. 110.—Use Margharita Genoese $1\frac{1}{4}$ ins. thick. Split and sandwich with apricot conserve flavoured with kirsch. Use a heart-shaped cutter 2 ins. each way, and carefully stamp out the shapes, cutting with the cutter alternately reversed to avoid waste as far as possible. Dip into hot highly-boiled apricot conserve, and cover the sides with finely chopped and browned almond nibs. Use three split and browned halves of Valencia or Sicily almonds, and set them points inward, flat sides upwards, in plume form at the pointed lower edge of the shape. With a cornet of pink fondant, flavoured with kirsch and cut to a 3-16 in. opening, run a G and reversed G shape along the upper rounded edges, and outside these a drawn S shape. With a finer piping of the same fondant overpipe the outer edges of the G shapes to raise them, and again overpipe both shapes with fine roped lines of pale coffee-cream coloured royal icing. With a fine cornet of coffee-cream coloured fondant, pipe a single-plume stroke, points inward, in the middle of each split almond, and a pear shape, points outwards, between the almonds on the Genoese. Border the outside edges of the plume strokes with fine roped incurving lines, set a large bulb of coffee fondant in the middle at the points of the almonds, and on this set a fillet of green pistachio nut.

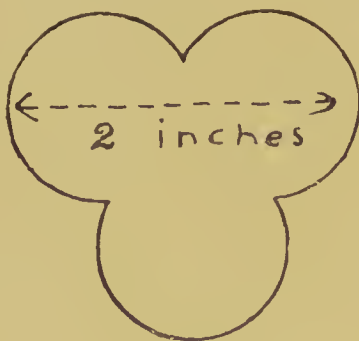
No. 111.—The same as No. 110 up to the decoration. With a 3-16 in. pink fondant cornet outline the heart shape in two lines, meeting at the lower point, well incurving the upper ends. Between these, on the Genoese, pipe a short three-stroke plume, the middle stroke in pink and the side strokes in very pale green fondant. Use the same green fondant cornet, bore $\frac{1}{8}$ in. opening, to overpipe the pink side lines in two strokes, the first one covering the rounded curves, and the second one starting inside the main lines, curving outward and downward to the point. Overpipe both the green lines with fine roped lines of coffee-cream coloured royal icing, and outline the plume on its upper

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sides only, the middle stroke in minaret form. At the base of the plume set at an upward angle a small diamond of angelica.

No. 112.—The same as No. 105 up to the decoration. With the white fondant cornet, cut to 3-16 in. opening, run across each corner a curled C shape, back facing inwards. With a much finer cornet overpipe these on the larger curved side to raise the edges. Again overpipe with fine roped lines with coffee-cream coloured royal icing, well incurving the ends, and set a bulb of the same colour between the C shapes. In the middle set half of a bright glacé cherry.

No. 113.—Use Margharita Genoese $1\frac{1}{4}$ ins. thick. Split, sandwich with apricot conserve, and cut the size and shape given in the line drawing No. 113A. Dip into hot apricot conserve, and cover the sides with coarse coconut, half of it deeply browned and half white. With a cornet of prepared fondant, white, flavoured with kirsch, run three wide C shapes across the depressions. With a finer pipe of fondant, overpipe these



No. 113A.

on the wider curve, and again overpipe with fine roped lines in coffee-cream coloured royal icing. On the rounded spaces between the ends of the C shapes, pipe in pale pink fondant pear shapes, points inward. On these set rows of small bulbs, graduating inwards, or small three-stroke plumes, the former in pink fondant or the latter in the royal icing. In the middle place half a bright glacé cherry.

No. 114.—The same as for No. 113 up to the point of decoration. On each of the rounded edges pipe long three-stroke plumes, the middle stroke in white and the outer ones in pale pink. Overpipe these in pale coffee-cream coloured royal icing, the white ones with small roped three-stroke plumes, the outer ones with curved roped lines on their inside edges. Between the plumes set three diamonds of bright orange-peel, and in the middle of all a small bulb of white fondant.

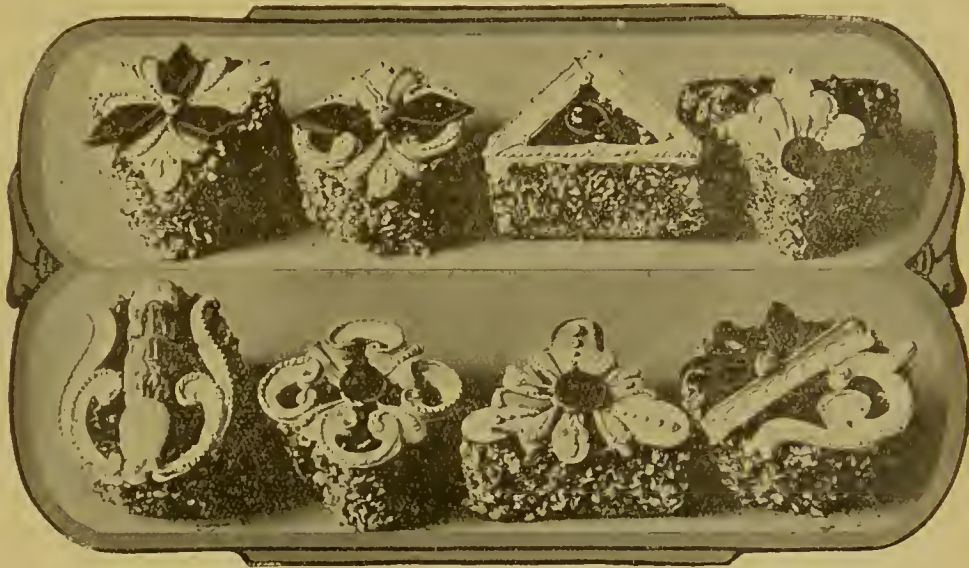
No. 115.—The same as No. 105 up to the point of decoration. On two of the sides, facing, pipe long three-stroke plumes, the middle stroke with white and the outer strokes with pale green fondant. Between these, and facing, pipe in white fondant wide C shapes with well incurved ends. Overpipe the C shapes with fine roped lines in coffee-cream coloured royal icing, the outer green strokes with curved roped lines along their inner edges, and small three-stroke plumes on the white strokes. Set two diamonds of bright orange-peel from the middle across the C shapes, and at their inner points a medium-sized bulb in coffee-cream colour.

No. 116.—Use Margharita Genoese $1\frac{1}{4}$ ins. thick. Split, sandwich with apricot conserve, and divide into strips $1\frac{3}{4}$ ins. wide, and again with alternate cuts to right and

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left into flat triangular shapes, the longer sides or base being $2\frac{1}{2}$ ins. Dip into hot highly-boiled apricot conserve, and cover the sides with coarse browned coconut. With a paper cornet filled with prepared white fondant, flavoured with kirsch and cut to an opening of 3-16 in., run an enframing line along the edge of the three sides. With a finer cornet of the same fondant run lines along the top of the outer edges to lift the frame, and overpipe these with fine roped lines of coffee-cream coloured royal icing. Inside the frame, on the Genoese, pipe fine lines of the royal icing, set a small bulb at each corner to cover the joins, and in the middle of all place half of a bright glacé cherry.

No. 117.—The same as for No. 116 up to the point of decoration. With two cornets of prepared fondant, one white and one pale green, run in a five-stroke plume, three strokes in white and two in green, raised in the middle and reduced at the sides as shown. Border the outer edges with roped lines (very fine) of coffee-cream coloured



No. 114.
No. 118.

No. 115.
No. 119.

No. 116.
No. 120.

No. 117.
No. 121.

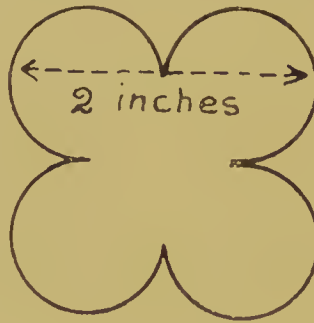
royal icing, the middle stroke having a minaret point. Between the lower halves of the strokes run a fine tapering roped line down to the point, and cover the ends with a $\frac{1}{2}$ in. round of bright orange-peel.

No. 118.—Use Margharita Genoese $1\frac{1}{4}$ ins. thick. Split, sandwich with praline-flavoured crème au beurre, and cut out in ellipse shape $2\frac{1}{4}$ ins. by $1\frac{1}{2}$ ins. Dip into hot highly-boiled apricot conserve, and set a row of overlapping split browned almonds along the middle. With a cornet of white prepared fondant cut to $\frac{1}{4}$ in. opening run in a long S and reversed S scroll to form a lyre shape, and inside these two incurved C shapes, running into the sides of the S shapes as shown. With a much finer cornet overpipe these on the edges, either in white or pale green, and again overpipe in fine roped lines of coffee-cream coloured royal icing. Set a medium-sized bulb where the side lines almost meet at the bottom.

No. 119.—Use Margharita Genoese $1\frac{1}{4}$ ins. thick. Split and sandwich with apricot conserve. Use a cutter the shape and size given in the line drawing No. 119A, and

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carefully stamp out the shapes. Dip into hot highly-boiled apricot conserve, and cover the sides with fine praline nibs, mixed with tiny cubes of the thinned outer sides of dried orange-peel and very small sugar nibs. Use two cornets of prepared fondant, pale pink and white, each cut to $\frac{1}{8}$ in. opening, and a much finer one of pink. With the larger pink one, run C shapes round the curved corners, incurving the ends so that they do not meet. Between them run inwards white pear shapes. Overpipe the C shapes on the



No. 119A.

outer edges with the finer pink cornet. With a very fine pipe of pale pink royal icing rope the outer edges of the C shapes, well incurving the ends, and along the top of each white pear shape run a roped line, fining off inwards. In the middle of all set a $\frac{1}{2}$ in. round of bright drained orange-peel.

No. 120.—The same as No. 116 except for the decoration. Use three split browned halves of Valencia almonds and set them flat sides uppermost, points inwards, outstanding beyond the points. Between them pipe small three-stroke plumes, the middle stroke of white and the outer ones of coffee-cream coloured fondant. Outline the outer edges of the outer strokes with fine roped lines of coffee-cream coloured royal icing, and pipe small three-stroke plumes on the white strokes with the same sugar. Along the middle of the almonds pipe rows of small royal icing bulbs, graduating inwards, and in the middle of all set a $\frac{1}{2}$ in. round of bright orange-peel.

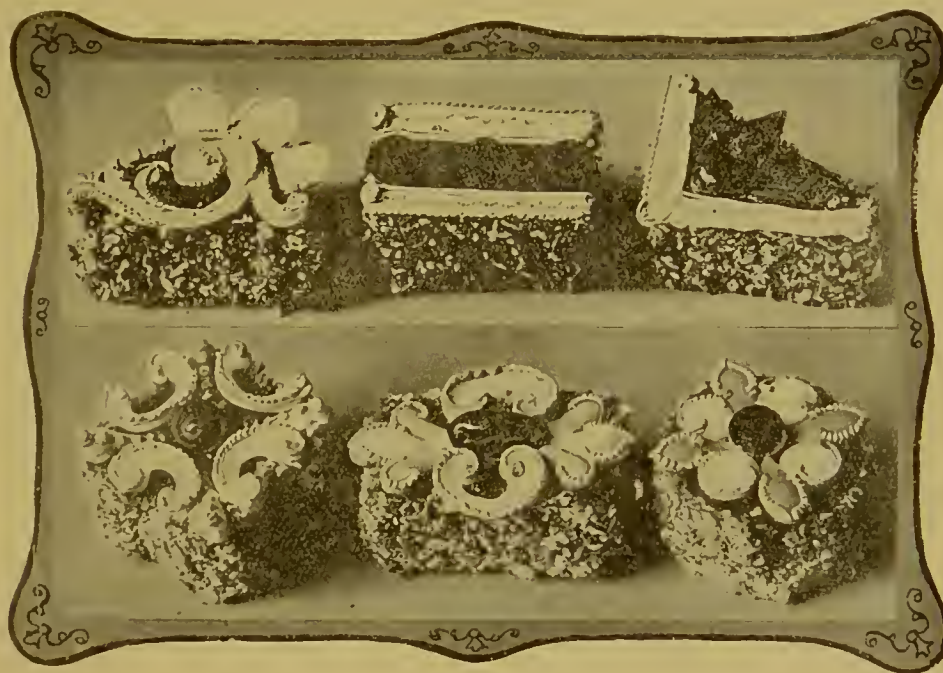
No. 121.—The same as No. 118 up to the decoration. Use a cornet of prepared fondant, pale pink flavoured with kirsch, and cut to an opening of 3-16 in. With this run a diagonal line not quite in the middle. Edge this on the larger side with a fine line of the same fondant, and run another line along the top edge to raise the fondant on the smaller side. On the larger side of the Genoese, pipe with the same fondant a wide G shape, and at its long side a reversed S shape, leading up the side of the Genoese. On the inside of the G a smaller curved line must be piped, and at the smaller end of the G a short reversed S carried downwards. All these lines must be overpiped on the outer edges with the smaller fondant pipe, and again overpiped with fine roped lines in coffee-cream coloured royal icing. Along the raised edge of the diagonal line, run a fine line with the royal icing, and inside this on the bar itself a roped scalloped line, points inward. Behind the line set a plume shape of three narrow fillets of glacé cherry, and at the base a medium-sized bulb of royal icing.

No. 122.—Use Margarita Genoese $1\frac{1}{4}$ ins. thick. Split, sandwich with almond praline-flavoured crème au beurre. Divide into strips $2\frac{1}{4}$ ins. wide, and again into irregular shaped triangles, with two right angle and one acute angle sides. The base side should be $1\frac{3}{4}$ ins., and it is advised that the acute angle cut should not be carried to a point, but have a $\frac{1}{2}$ in. blunt end. Dip into hot highly-boiled apricot conserve, and

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cover the sides with small praline nibs. At the lower right angle corner set three split browned half Valencia almonds, points inward and flat sides uppermost, pressing the points well down. With a paper cornet of prepared fondant, pale pink and cut to $\frac{3}{8}$ in. opening, pipe a G shape, and from the blunt top edge bring down a reversed S scroll, carrying it behind the G, the curved end of which must cover the almond points. With a smaller cornet of white fondant, fill in a curled line between the G and S scrolls, and carry a small reversed S scroll up from the lower edges under the G. With the same cornet overpipe the curl of the G, and again overpipe the G and S scrolls with fine roped lines of coffee-cream coloured royal icing. On the curved white line run a row of small bulbs, graduating inwards.

No. 123.—The same as No. 102 up to the point of decoration. With the cornet of white fondant run a line along each longer side of the Genoese. With a finer pipe of



No. 122.

No. 123.

No. 124.

No. 125.

No. 126.

No. 127.

fondant run a line along the outside edge of the heavy lines and another line close to the inner edge, but on the Genoese. With the fine coffee-cream colour pipe of royal icing, overpipe the inner lines, rope the outer lines, and inside them on the fondant run a fine scalloped line, points inward. At each end of each fondant line, pipe a medium-sized bulb of the coffee-cream colour, and on the inner space set three small $\frac{1}{4}$ in. rounds of bright orange-peel equi-distant.

No. 121.—The same as No. 122 except the decoration. With a cornet of prepared white fondant, flavoured with orange and cut to 3-16 in. opening, run lines along the two right angle sides. With a finer cornet overpipe the tops of the outer sides to raise them. Overpipe these with fine roped lines of coffee-cream coloured royal icing, and

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inside these on the fondant a fine scalloped line, points inward. Along the inside edge of the fondant lines run fine plain royal icing lines the same colour, and at each end of the half frame set a small bulb of royal icing. In the angle of the frame set three small diamonds of bright orange-peel in plume form, and at the base of these a tiny round of glacé cherry.

No. 125. The same as No. 119 up to the decoration. Use the same pipes. In this the forms are the same, but the positions are different. Set the C shapes in white inside the side curves instead of on the rounded edges, the incurved ends facing outwards. Between these on the rounded corners pipe the pear shape in pink. Overpipe the larger curves of the C shapes with the smaller pink cornet, and again overpipe them in fine roped lines of the pink royal icing. Along the tops of the pear shapes run rows of pink bulbs, graduating inwards, using the small pink fondant cornet. In the middle of all place half a bright glacé cherry.

No. 126. The same as No. 102 up to the point of decoration. At each end pipe a three-stroke plume of fondant, the outside strokes in coffee-cream colour, the middle strokes of white, points inward. Between these, on the sides, pipe inward curved C shapes in white, and overpipe them on the outer edges with a fine pipe of the same fondant. Overpipe the outer sides with fin roped lines of coffee-cream coloured royal icing, edge the outer sides of the plumes the same way, the middle strokes in minaret shape. Between the C shape place half a bright glacé cherry, pinched into fillet shape.

No. 127.—The same as No. 107 up to the point of decoration. Use two cornets of the prepared fondant, one coffee-cream colour, the other very pale green, both cut to 3-16 in. opening. With the coffee pipe four long pear shapes, accurately spaced, and between them with the pale green four large bulbs. Outline the edges of the outer halves of the bulbs with small roped C shapes with pale coffee-cream royal icing, and the outer edges of the pear shapes with small roped minaret points in the same sugar. In the middle place a small bulb, and on this a $\frac{1}{2}$ in. round of bright orange-peel.

The following thirty-six specimens of 2d. Genoese are all of them rather elaborate decorative work, and although the designs are very simple, their effect depends upon their delicacy. Consequently, they are cut small, and are intended for table or buffet use rather than for counter sale.

No. 128.—Use one of the soft, rich mixtures, such as Margharita, marzipan, or Turin, baked in sheets $1\frac{1}{8}$ ins. thick. Split, sandwich with a thin layer of apricot conserve and crème au beurre flavoured with kirsch, cut into strips $2\frac{3}{4}$ ins. wide, and divide into bars $1\frac{1}{8}$ ins. wide. Dip into white fondant flavoured with kirsch, and decorate as follows:—Cut thin, narrow strips of bright angelica $\frac{1}{8}$ in. wide and $2\frac{1}{2}$ ins. long, and set these along the middle of the tops. With a very fine pipe of chocolate-coloured icing, run on each side of the angelica a fine spaced line, and outside this a fine scalloped line, points outward.

No. 129.—The same as No. 128, except the angelica and side lines are set diagonally from the top left-hand corner to the bottom right-hand corner.

No. 130.—Use Margharita Genoese $1\frac{1}{8}$ ins. thick. Split, sandwich with a thin layer of orange marmalade and crème au beurre flavoured with kirsch. Divide the strips $2\frac{3}{4}$ ins. wide, and again with alternate straight and diagonal cuts into pieces $1\frac{1}{2}$ ins. wide at the larger end and $\frac{3}{4}$ in. at the smaller end, having one side and both ends right angles, the other side at an angle from the wider to the narrower end. Dip into very pale orange-coloured fondant, flavoured with orange curaçoa, and decorate as follows:—Cut a cap of bright drained orange-peel in three or four pieces according to its size, cut away the inside pulp with a sharp knife, and divide into very thin strips. Arrange six of these in open fan shape as shown, their inner ends meeting as shown. With a very fine pipe of coffee or chocolate coloured royal icing, outline the outer points

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with fine roped loops, setting tiny three-stroke plumes above and between them. Cut the pipe a little coarser, and at the base of the orange strips pipe and overpipe a C shape, with a long overpiped S scroll behind it.

No. 131.—Use Genoese Margharita cut to the same size and shape as for No. 130, but sandwich with apricot conserve and crème au beurre flavoured with essence of violets. Dip into fondant tinted to Parma violet colour and flavoured with essence of violets, and decorate as follows:—With very pale green royal icing, run a fine tapering curved line from the smaller to the larger end. On each side of this run a leaf line, either with a series of fine lines or a sweep with a fine ribbon or rose-pipe. These leaf lines should be of different lengths, the longer being at the back of the curved line and the shorter curving away in front. Both must be set upstanding at an angle outward from the base. With the fine pipe, run four or five small stem lines, curved from the back over the curved line, and on these, with a fine white pipe, pipe lily of the valley blossoms, each with four curved spear points, the size of blossoms graduating upwards.



No. 128.	No. 129.	No. 130.	No. 131.
No. 132.	No. 133.	No. 134.	No. 135.
			No. 136.

No. 132.—The same in shape and size as for No. 131. Dip into pale green fondant-flavoured noyau. With the fine green pipe, run a tapering curved line from the wider end up to the smaller end. At the base of this line run on either side overpiped out-curving short lines to suggest foliage. On two-thirds of the length of the curved line run on either side rows of graduated spear points in pink, spaced and outstanding at an upward angle.

No. 133.—Use Genoese Margharita $1\frac{1}{8}$ ins. thick. Split, sandwich with a thin layer of apricot conserve and crème au beurre flavoured with powdered aveline praline. Divide into strips $2\frac{3}{4}$ ins. wide, and again with sloping cuts alternately to right and left into blunt-nosed triangles, $\frac{1}{4}$ in. wide at the apex and $1\frac{3}{4}$ ins. at the base. Dip into white fondant flavoured with kirsch, and decorate as follows:—With a very fine pipe of pale

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green royal icing, run a curved line from the apex towards the base, overcurving the top end. At each side of this line run a series of fine roped lines, curved outwards, to represent foliage, and on the overhanging end of the curved line pipe in white a small five-petalled viola, as shown, overlining the edges of the petals to emphasise them.

No. 134.—The same as No. 133 up to the decoration. With the fine green pipe run a slightly curved upward line from the apex, and to right and left other but shorter curved spaced lines. On either side of all three small curved lines in fine rope for foliage, and on the heads of the three main lines, in pink, small daisy blossoms, each having eight small plume strokes towards a common centre, and in the centre of each blossom a small flat bulb in yellow.

No. 135.—The same as for No. 133 up to the sandwiching. Divide into strips $2\frac{1}{4}$ ins. wide, and again into triangular shapes $2\frac{1}{4}$ ins. at the base, cutting alternately to right and left. Dip into fondant tinted a very pale coffee-cream colour and flavoured with coffee and vanilla. With a very fine pipe of chocolate or coffee-coloured royal icing, pipe a small lyre shape, the strings and cross-bars being plain, and the side lines and curled heads and base in fine roped lines. It will be seen that the side lines are broken, the lower incurved halves being in slightly heavier ropes than the upper lines.



No. 137.

No. 138.

No. 139.

No. 136.—The same as No. 135 up to the point of decoration. With a very fine pipe of coffee-cream coloured royal icing, starting at the middle of the base, run a looped line up to the apex, and on each side of this two smaller loops, well spaced. Along the middle of each loop run rows of small bulbs, graduating inwards. On the edge near the apex, between the loops, set on each side a small three-stroke plume. On the overhanging edge of the base, on each side of the loops, pipe a small C shape, and cover the ends of all the lines with half of a white brochette, the rounded edge uppermost.

No. 137.—Use Genoese Margharita $1\frac{1}{8}$ ins. thick. Split and sandwich with a thin layer of apricot conserve, and with crème au beurre flavoured with maraschino. Divide into strips $2\frac{1}{2}$ ins. wide, and again into irregular-shaped diamonds $1\frac{1}{8}$ ins. wide. Dip into very pale green fondant flavoured with maraschino, and decorate as follows:—With a fine pipe of pale green royal icing, run three lines from near the left-hand lower point, the first one to near the right-hand higher point straight, the next one slightly curved

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on its left and not quite so long, the third one shorter and curved to the right. On either side of these run a series of curved foliage lines, and on the ends of the three main lines set small bright red fine-petalled flax blossoms, with yellow bulb centres. These flax blossoms are something like large forget-me-not blossoms, and are piped on nails in the same way. They must be set at an angle as though growing naturally.

No. 138.—The same as No. 137 up to the decoration point. With a fine pipe of pale green royal icing, run a slightly curved line along the middle of the top, and on its left a shorter line, curving away to the left. To the top of the main line affix a quarter fillet of glacé cherry pinched into convex form, the smaller end almost reaching the right-hand point. On the shorter line place a smaller pointed fillet, bent outwards. From the base of both run the seed bulb downwards on to the main stalk, and on to the fruit itself run up the three-pointed calyx from which the opening flower has sprung. To right and left of main stalk run outstanding curved lines, and with the same pipe suggest small leaves with running right and left strokes, increasing in width and then diminishing to points. This inaccurate method of leaf suggesting is very quickly done, and for small work is sufficiently effective.

No. 139.—The same as for No. 137, except the decoration. For this a small spray of pale pink roses with appropriate foliage is used. The roses must be very tiny, one open and the other only a bud. They can be made on nails and set in position whilst wet, or taken from stock previously made. The open one must be set on the left-hand two-thirds from the lower end at an upward angle, and the bud on its side near the top right hand. The calyx (three only) must be piped with a small leaf pipe, the ends covered with the seed bulb and drawn down in a line in each case to the middle of the lower end. From these lines run in small curved side lines, and to them attach small green leaves as shown. All this looks like a lot of work, but it is surprising how quickly such work can be done, even by the novice, after a little practice, and the effect is worth the work.

No. 140.—Use Genoese Turin $1\frac{1}{8}$ ins. thick. Split, sandwich with a thin layer of apricot conserve and coffee crème au beurre, divide into strips $1\frac{1}{2}$ ins., and again into diamond shapes $1\frac{3}{4}$ ins. each side. Dip into ivory-coloured fondant flavoured with kirsch, and decorate as follows:—With a very fine pipe of coffee-cream coloured royal icing run a long loop from one point to the other, and on each side other loops, all the ends meeting at the starting point. On each side of the longer loop, midway between that and the side loops, run a small roped line, curving inwards, and outside the side loops shorter curved roped lines. Fill in the longer loop with small cross-bars, shorter than the loop width and diminishing in length downwards. Also fill in the side loops with small bulbs, graduating downwards. Where all the loop points meet, set one-third of an orange brochette on its cut edge.

No. 141.—The same as No. 140 except in decoration. In the middle place a large diamond of angelica, and with a very fine pipe of coffee-cream coloured royal icing pipe a fine scalloped line, points outward, along each side, keeping the lines spaced at least $\frac{3}{8}$ in. from the angelica. On the end points of the diamond, pipe small three-stroke plumes, and on the side points four-stroke plumes, each with a small bulb at the base. Now enframe the angelica with four coarser lines, the ends crossed as in Oxford frames, the lines being between the angelica and the scalloped lines. Overpipe these with finer lines to lift them into prominence.

No. 142.—Use Genoese Turin $1\frac{1}{8}$ ins. thick. Split, sandwich with a thin layer of apricot conserve and praline crème au beurre, divide into strips 2 ins. wide, and again into bars wider at one side than the other, $1\frac{1}{2}$ ins. and $1\frac{3}{4}$ ins. respectively. Dip into pale green fondant flavoured with noyau, and decorate as follows. Roll small pieces of

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almond paste into small ovoids in two sizes for acorns. Set one of each size on each Genoese top as shown, and with a fine pipe of coffee-cream coloured royal icing roughly run over the lower half of each acorn. With the same pipe, run a connecting stalk line down to the middle of the smaller end, where the two lines should meet. Across the ends of the joined lines run in backwards and forwards a thicker line to represent the thicker piece of wood from which the acorn stalks have sprung. With a small green pipe leaf fill in three small leaves.

No. 143.—The same as No. 142 except for the decoration. Use a paper cornet filled with firm coffee-cream coloured fondant, into which a little royal icing has been beaten. Cut an opening $\frac{1}{8}$ in. and pipe a long horseshoe, the curved side towards the wider edge. With a $\frac{3}{4}$ in. Savoy tube, cut out a number of small-pointed crescent shapes of fine thinned-out orange-peel. Set one of these on each corner of the Genoese, and outline them with fine roped lines in coffee-cream colour. On each side, between the



No. 140.
No. 144.

No. 141.
No. 145.

No. 142.
No. 146.

No. 143.
No. 147.

crescents, pipe small three-stroke plumes, and then outline the horseshoe on all sides with fine roped lines the same colour, bringing the outside line to meet in a point at the nose of the shoe. Fill in seven small bulbs for nails, three on one side, four on the other.

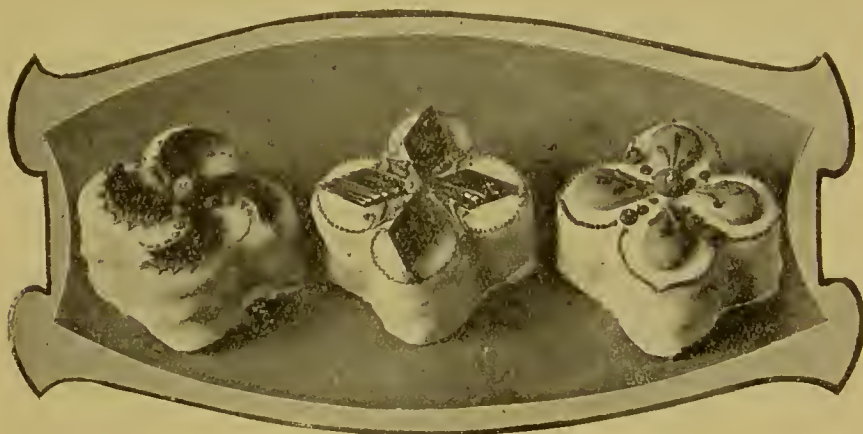
No. 144.—Use one sheet each Genoese Margharita and rose Genoese $1\frac{1}{2}$ ins. thick. Split them and sandwich half of each colour with a thin layer of apricot conserve and crème au beurre, flavoured with essence of wild cherry. Divide into strips $2\frac{3}{4}$ ins. wide, and mask both top and sides with pale rose-coloured fondant, flavoured with essence of wild cherry. When quite set and firm, divide into isosceles triangle shapes, $1\frac{1}{4}$ ins. at the base. With a fine pipe of white royal icing, outline the two sides of each piece with

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double spaced lines, and at the base of each pipe a roped C shape, and overpipe in fine plain lines, well incurving both ends. Just inside the C shapes, pipe a long five-stroke roped plume, and at its base set a small fillet of cherry. On the triangle point pipe a bulb to cover the joins of the lines, and inside it a small pear shape, point inwards. On the bulb place a No. 2 silver dragée.

No. 145.—Use Genoese Margharita $1\frac{1}{8}$ ins. thick. Split, sandwich with a thin layer of apricot conserve and crème au beurre flavoured with maraschino. Stamp out with the cutter used for No. 113, shown on the line drawing No. 113A. Dip into white fondant flavoured with maraschino. Cut eight glacé cherries in half and pinch them into ellipse shape. Set three of these on each Genoese, facing the rounded sides and slightly spaced in the middle. Between them, facing the incurved sides, set three diamonds of angelica, and in the middle of all a bulb of coffee-cream coloured fondant. Outline the cherries with fine spaced roped lines of coffee-cream coloured royal icing, meeting in points on the rounded sides, and outline the roped lines with small roped looped lines, points inward.

No. 146.—The same as No. 145 up to the cutting out. Dip into pale green fondant flavoured with orange curaçoa. Set three of the small orange crescents, as cut for No.



No. 148.

No. 149.

No. 150.

143, just inside the incurved sides, and between them three small diamonds of orange peel. Outline the two outer sides of each diamond with fine curved rope lines in coffee-cream coloured royal icing, and border these with very fine scalloped lines, points outward. Border the outer incurved sides of the crescents with fine roped C shapes, and the inner rounded edges with small bulbs, graduating right and left.

No. 147.—The same as No. 146 up to the point of decoration. Use three split brochettes for each piece, one white, one green, one red. Cut away one side of each split half, so that the three fit together the same shape as the Genoese. Place them close together on the Genoese, the smaller shape following the same form relatively. On top of the brochettes pipe with pale green royal icing six pear shapes, points inward, and cover the points with a bulb the same colour. Outline the brochettes in minaret shapes with fine roped lines of coffee-cream coloured royal icing, and outside these very fine scalloped lines, points outward.

No. 148.—Use Genoese Margharita, $1\frac{1}{8}$ ins. thick, split and sandwich with orange marmalade flavoured with kirsch. Cut out with the cutter used for No. 119 and shown

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in the line drawing No. 119A. Dip into very pale orange-tinted fondant flavoured with orange curaçoa. Decorate with four small crescent-shaped pieces of thinned out orange peel and very pale green royal icing. Set the crescents, as shown, curling from the middle, one on each rounded edge. On the outer edge of each outline with a reducing roped line, edged with a fine scalloped line, points outward, and on the inner edges with curved rows of small bulbs graduating outwards. In the middle set a larger bulb.

No. 149.—Use Genoese marzipan or Turin $1\frac{1}{8}$ ins. thick, split and sandwich with crème au beurre, flavoured with fine powdered almond praline and a little noyau. Cut out with the same cutter as for No. 148, and dip into very pale green fondant flavoured with noyau. Decorate with four diamonds of angelica and coffee-cream coloured royal icing. With a very fine pipe, run finely roped lines in sets of two, starting with incurved ends at the depressions and meeting in points in the middle of each rounded side. Inwards, above the incurved ends, pipe small three-stroke plumes. Set the angelica in position as shown, and pipe a medium-sized bulb in the middle.

No. 150.—The same as No. 149 up to the cutting out. Dip into pale ivory-coloured fondant flavoured with vanilla. With a cornet filled with pale coffee-cream coloured fondant, run four large pear shapes inwards from the rounded edges. With a very fine pipe of chocolate-coloured royal icing run fine roped lines, slightly incurved at the depressions, meeting in outward curved points on each rounded side. On each fondant pear shape run long three-stroke plumes inwards, from each depression run graduated bulbs inwards, and set a large bulb in the middle of all.

No. 151.—Use Margharita Genoese $1\frac{1}{8}$ ins. thick, split, sandwich with a thin layer of apricot conserve and crème au beurre, flavoured with essence of violets. Cut out into ellipse-shaped pieces, $2\frac{1}{8}$ ins. long by $1\frac{1}{2}$ ins. broad. Dip into very pale heliotrope-coloured fondant, flavoured with essence of violet. For each one split two green brochettes through and cut each piece into kite shape. Set them, points inward, on the tops, all the points meeting in the middle. With a very fine pipe of royal icing, a paler heliotrope than the glacé, border the brochettes first with fine roped lines and then with fine scalloped lines, points outward. Join the roped lines between the brochettes with small bulbs, and inside these four small pear shapes, the points meeting in the middle, and covered with a central bulb.

No. 152.—Use Genoese Margharita $1\frac{1}{8}$ ins. thick. Split, sandwich with a thin layer of apricot conserve and crème au beurre, flavoured with essence of wild cherry. Cut out with an ellipse-shaped cutter, $2\frac{1}{4}$ ins. long and $1\frac{1}{2}$ ins. wide. Dip into very pale pink fondant flavoured with essence of wild cherry. With a paper cornet of pale green fondant cut to a $\frac{1}{4}$ in. opening, run a bisecting bar from end to end. On each side of the middle of this bar set half a thin green brochette, rounded sides outwards. With a fine pipe of pale green royal icing, outline each half brochette with a roped minaret point, and again with scalloped loops, points outward. Along the outside edges of the bisecting fondant bar run two fine spaced lines, and between them a coarser plain line, and set a medium-sized bulb at each end.

No. 153.—The same as No. 152 up to the point of decoration. Cut narrow strips of bright green angelica, and place two diagonally across each ellipse, with a $\frac{3}{8}$ in. space between them. On the inner side of each strip run a fine line of pale green royal icing, and between these lines a small running scroll. On the outer sides run fine roped lines, and outside these fine roped scalloped lines, points outward. All the lines to be slightly spaced.

No. 154.—Use Genoese Margharita $1\frac{1}{8}$ ins. thick. Split and sandwich with a thin layer of apricot conserve and crème au beurre flavoured with orange curaçoa. Cut out

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with a pointed ellipse-shaped cutter $2\frac{1}{4}$ ins. long and $1\frac{1}{2}$ ins. wide, and dip into very pale green tinted fondant flavoured with orange curaçoa. Decorate with two long crescents and two diamonds of bright thinned out orange peel and pale ivory-coloured royal icing. Set the crescents along the sides, and between them the diamonds, the points almost meeting. Outline both as shown with fine roped lines and fine scalloped lines, and set a medium-sized bulb in the middle of all.

No. 155.—The same as No. 154 up to the point of decoration. For this, use three diamonds of orange peel, and set in plume form at one end. Outline the points of the plume with straight fine lines of ivory-coloured royal icing, the middle plain lines being carried up and crossed and topped with two short angle lines to form a small diamond



No. 151.

No. 152.

No. 153.

No. 154.

No. 155.

shape above. Between the plumes set small three-stroke plumes with small bulbs at the base. At the base point, pipe and overpipe small enframing lines, the last overpiping having their inner ends incurved.

No. 156.—Use Genoese Margharita $1\frac{1}{2}$ ins. thick. Split and sandwich with a thin layer of apricot conserve and crème au beurre flavoured with essence of wild cherry. Cut out heart shape with cutters 2 ins. each way. Dip into white fondant flavoured with essence of wild cherry, and decorate with halves of glacé cherries and pale salmon pink royal icing. Pinch the half-cherries into fillet shape, and set three in wide plume form, their base being $\frac{1}{4}$ in. from the depression. Outline the point of the middle plume with fine roped lines in minaret shape, and the side plumes with roped S shapes, the ends being carried round the rounded sides of the depression. Between the ends at the base

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of the depression set a medium-sized bulb, and at the sides and between the roped lines outstanding rows of diminishing dots.

No. 157.—Use Margharita Genoese $1\frac{1}{8}$ ins. thick. Split and sandwich thickly with crème au beurre flavoured with orange curaça. Cut out with the heart-shaped cutter the same as for No. 156, and dip into cream-coloured fondant flavoured with orange curaça. Decorate with thin fillets of thinned out orange peel, using five for each piece. Set them in open fan shape, the rind side uppermost, the longer piece being in the middle. Outline with fine looped lines round the side pieces and minaret form the middle piece, using chocolate-coloured royal icing. With the same pipe, run side C shapes at the sides of the plume base, and a large bulb where the fillets of orange peel join at the depression.



No. 156.

No. 157.

No. 158.

No. 159.

No. 160.

No. 158.—Use Genoese Margharita $1\frac{1}{8}$ ins. thick. Split and sandwich with a thin layer of apricot conserve and crème au beurre flavoured with kirsch. Cut out with the heart-shaped cutter the same as for No. 156, and dip into pale pink fondant flavoured with kirsch. Decorate with three diamonds of angelica and pale green royal icing. Set the diamonds of angelica in plume shape $\frac{1}{4}$ in. inward from the depression. Outline the tops of the angelica with straight roped lines, and the rounded sides with curved roped lines well incurved from the depression, and these again with inside joining roped lines as shown. At the base of the angelica, between the incurved ends, pipe a medium-sized bulb, and from the heart point run lines of graduating bulbs to right and left.

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No. 159.—Use Genoese Margharita $1\frac{1}{8}$ ins. thick, split and sandwich with a thin layer of apricot conserve and crème au beurre, flavoured with orange curaçoa. Cut into crescent shape $2\frac{1}{2}$ ins. long by 1 in. at its widest, and dip into pale lemon-coloured fondant flavoured with orange curaçoa. Decorate with four thin pointed strips of unthinned orange peel, set rind sides all one way, the curves following the outer curve of the crescent. At the base, where all the ends join, pipe with a fine pipe in orange-coloured royal icing an over-piped C shape with side S strokes. If desired, small graduated dots of royal icing may be extended beyond the peel points.

No. 160.—Use Genoese Margharita $1\frac{1}{8}$ ins. thick, split and sandwich with coffee crème au beurre. Cut into crescent shapes, $2\frac{1}{2}$ ins. by 1 in. Dip into pale coffee-cream coloured flavoured fondant, using extract of coffee and a little vanilla sugar. Decorate with diamonds of angelica and coffee-cream coloured royal icing. Set the angelica in three-plume form, starting from the middle of the inner curve. Between the points of the angelica, pipe five-stroke plumes, and on the crescent points run in small G scrolls, with small side scrolls outwards. On the base-points of the angelica, pipe a medium-sized bulb.



No. 161.

No. 162.

No. 163.

No. 161.—Use Margharita Genoese, baked in long fluted dariole moulds, as shown. Dip into hot highly-boiled apricot conserve, strongly flavoured with kirsch or rum. Edge the lower portion with highly-browned coarse coconut. At one end of the top, pipe with chocolate couverture a C shape, and from this run in a long S shape reaching nearly to the other end, with short side strokes from front and back. Overpipe the C, the long S, and the front short stroke with roped lines, of coffee-cream royal icing, and at the base of the C a small cross C and S as a finish.

No. 162.—Use small round dariole moulds, and bake in them Margharita Genoese. Dip into hot highly-boiled apricot strongly flavoured with kirsch or rum, and border the lower edges with small praline nibs. In the centre of the top, place half a bright glacé cherry round side uppermost. With two cornets of white and chocolate fondants, pipe four pear shapes in each colour, alternately, outstanding from the cherry. Border each pear shape with fine roped lines in minaret form, with pale coffee-cream royal icing, and between and below the shapes set small outstanding pear shapes.

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NO. 163.—Use small oval dariole moulds, coarsely fluted, and bake Margharita Genoese in them. Dip into hot highly-boiled apricot conserve, strongly flavoured with mandarine. Border the lower edges with deeply browned and white coconut mixed together. Set half a bright glacé cherry pinched into oval shape on the top, and along the ridges of the fluted sides run rows of small coffee-cream coloured bulbs of royal icing, graduating upwards.

FARINA, FECULA, STARCHES, &c., &c.

USED IN CONFECTIONERY

IN arrowroot v. cornflour and farina, a very interesting point is raised, and it will not be out of place to describe very briefly the differences of origin and suitability for use in confectionery. The general term farina covers all types of starch, irrespective of their source of production. All of the corn family—wheat, oats, barley, rye, rice, maize, etc.—as well as peas, beans, lentils, etc., are farinaceous, and from all of them starch is produced. Many tuberous-rooted plants, such as potatoes and arrowroot, also contain and yield starch freely. The process of extraction varies considerably, but is the same in principle. Grinding or crushing and maceration in water, with repeated washing and drying and regrinding of the starchy precipitation, is the process in brief. Besides the various arrowroots, the chief starches of commerce are maize, rice, potato, and wheat, in about the order given. The cornflour of commerce is maize starch. Rice and wheat are generally marketed under their respective titles, and in the United Kingdom the term "Farina" is generally given to potato starch. On the Continent the terms are generally more accurate, at least so far as contract and sale notes are concerned, although in the vernacular there is a less careful distinction. For instance, in France the general term "farine" covers wheat flour as well as other types, and in Italy "farina" does the same.

Maize starch when gelatinised is almost tasteless, and may be regarded by the confectioner as neutral. Rice starch has a distinct but pleasant, mild sweetness, which is never in discord with other flavours. Potato starch has always a strong earthy smell and taste, which is to many very objectionable. Wheat starch flavour is slightly sweet and very pleasant, and should be known to all who eat white wheaten bread. It is not, however, an article of general commerce, and is dear in proportion to maize, rice, and potato.

Arrowroot, especially the West Indian, has the most pleasant flavour of all, but is too costly to be generally useful to confectioners, except for very special purposes, such as the thickening of jelly syrups for covering purposes, etc. The term "arrowroot" only properly applies to starch produced from two or three species of maranta, the chief of which is *Maranta arundinacea*. The finest arrowroot, the product of the maranta plant, was long known as Bermuda arrowroot, where it was chiefly grown. Its production there has, however, greatly declined, and it now comes from St. Vincent, as well as Natal in South Africa. In form, the granules are ovoid, very small, and marked with concentric rings, which, although very small and fine, are clearly seen with the microscope. When rubbed between the fingers, the crepitating or crackling of the granules, although not loud, is crisp and distinct.

East Indian arrowroot is obtained from the various curcuma, but chiefly from *Curcuma angustifolia*. Brazilian arrowroot is the starch produced from the cassava plant, *Jatropha manihot*, and is chiefly grown that its starch may be gelatinised, or rather agglutinated, on hot tinned copper plates, and converted into the well-known tapioca.

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Tulema arrowroot is obtained from the camara plant, a species very closely allied to the West Indian maranta. Its starch grains are, however, very much larger than those of the maranta, are covered with coarser concentric rings, and are easily distinguished by feel, by sight, even at low diameters with the microscope, and by gelatinisation. They are not nearly so transparent as the maranta.

Various other tuberous-rooted plants also produce starches which are sold as arrow-roots, such as the pia plant in Otaheite and the cuckoo fruit in the Isle of Portland, but none of them compare with, firstly, the West Indian or St. Vincent, secondly, the East Indian, and thirdly, the Natal, where both the maranta and curcuma are being cultivated.

As a simple test under the microscope it is well to note that all, or nearly all, of the ovoid starch granules of the various arrowroots, as well as the true or West Indian, have the hilum or scar at the large end of the ovoid, whilst the granules from the potato carry them at the small wedge-shaped end. To sum up, all forms of arrowroot are more delicate in nuances of flavour than wheat, rice, or maize, and all are more transparent when gelatinised. Potato is the coarsest of all, and often very objectionable, but it is the cheapest, or rather, the lowest priced of all.

The use of starch in the making of cakes, Genoese, or other light mixtures, needs a great deal of discretion. Its main objects are to give softness and bulk, not because it has any great power of expansion itself, but as a modifier of the binding of stronger glutinous flours, and to allow the fullest expansion of eggs and sugar.

Considering the relative values and costs, except for the special purposes referred to, where it is advisable to pay the extra cost of fine arrowroot, good quality maize starch is here recommended. In bulk it can always be bought at a less cost than fine flour; it is practically neutral in flavour, and its physical effects are as good as the finer flavoured and more expensive arrowroot. Wheat farina would be preferable, but much dearer. When we have referred to fecula we have had in mind the fine wheat or rice starch preparations, and not the potato starch often sold as farina or fecula in this country.

PETITS FOURS GLACÉS

IN our trade vocabulary there is probably no term so little understood as “petits fours.” In some of their many forms, almost every confectioner makes them, and generally misnames them. The point is sometimes raised as to the difference between glacéd Genoese and petits fours glacés. There is little or no difference beyond the one given in the old jingle that “ham is bacon, but bacon is not necessarily ham.” That is to say, glacéd Genoese, if small, is correctly called petits fours glacés, but petits fours glacés are not necessarily Genoese in their base. “Petit” is “small,” “four” is old French for oven or bakehouse, and glacé means iced. Colloquially, therefore, petits fours simply means small things that have been baked, with the additional adjective iced or glacéd.

The generic title covers all small pastries, whether the base be Genoese or other pastes, and the variety is endless and constantly being added to. Of these, by far the most universally popular are the “fours glacés,” and these will, therefore, take “pride of place.” Examples of other kinds will follow in due course.

Most of the high grade Genoese mixtures are suitable for the following examples of good class fours glacés, but where any particular variety is more suitable than others it will be referred to.

No. 1.—Use Genoese “marzipan” 1 in. thick, split and sandwich with crème au beurre flavoured with kirsch and essence of coffee. Cut into squares $1\frac{1}{4}$ ins. each way, dip into hot, highly-boiled apricot conserve, set half of a shelled walnut on each square, and dip into pale coffee-cream coloured fondant, flavoured with kirsch and essence of coffee. Place in small soufflé cases.

No. 2.—The same as No. 1 up to cutting out in small squares. Dip into hot apricot conserve, sweeping off the top almost free. Use some soft crumbs of Genoese, flavour with rum, and add a little coffee crème au beurre to make into a malleable paste, press into small pyramidal moulds, take out and set on top of the Genoese (or if preferred shape with a small palette knife into pyramidal shape on each piece before dipping in apricot), and dip into coffee-cream coloured fondant the same as for No. 1. With a fluted cornet of the same fondant, run a fine curled line from the base of the pyramid in three rows up to the tops. Set in small soufflé cases.

No. 3.—Use Genoese “marzipan” 1 in. thick. Split and sandwich with crème au beurre flavoured with noyau. Cut into $1\frac{1}{4}$ in. squares, and dip into hot highly-boiled apricot conserve. Pin a piece of almond paste, flavoured with noyau and tinted pale pink, $\frac{1}{4}$ in. thick, and cut out with $1\frac{1}{2}$ in. round cutter, small crescents. Set these so that they enclose three corners of each square, and on the inside, facing the other corner, a small sphere of the same paste. Dip into pale ivory-coloured fondant, flavoured with noyau. Set in small soufflé cases.

No. 4.—Use Genoese Margharita 1 in. thick. Split and sandwich with apricot conserve, flavoured with maraschino. Divide into strips $1\frac{1}{4}$ ins. wide, and spread a thin coat of apricot conserve on top of each. Colour a piece of almond paste a pale pink and flavour with essence of wild cherry. Roll into rope $\frac{1}{4}$ in. in diameter. Colour a double portion of

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almond paste pale green, and flavour with maraschino. Set on each strip two ropes of the green paste, side by side, and on top one rope of the pink paste, pressing slightly together. If desired, the paste may be moistened to ensure adhesion. Divide each strip into $1\frac{1}{4}$ in. squares, and dip into pale green coloured fondant flavoured with maraschino. Place in small soufflé cases.

No. 5.—The same as No. 1 up to the cutting out in $1\frac{1}{4}$ in. squares. Dip into hot apricot conserve. Flavour some almond paste with kirsch, and roll into ropes $\frac{1}{4}$ in. thick. Cut into $1\frac{1}{2}$ in. lengths, pinch the middle of each a little and set in the form of a cross



No. 1.	No. 2.	No. 3.	No. 4.
No. 9.	No. 6.	No. 7.	No. 8.
No. 10.	No. 11.	No. 12.	No. 13.
			No. 5.
			No. 14.

from corner to corner. Dip into fondant flavoured with kirsch and essence of coffee. With a paper cornet filled with the same fondant, overline the cross shape with medium-sized lines. Place in small soufflé cases.

No. 6.—Use Genoese Margharita not more than 1 in. thick, split and sandwich with crème au beurre, flavoured with roasted and pounded walnuts. Cut into strips $1\frac{1}{4}$

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ins. wide, and again into bars 1 in. wide, and dip into hot apricot conserve. Mix a little of the pounded walnut into a piece of almond paste, pin it 3-16 in. thick, and cut into oblong pieces $\frac{3}{4}$ in. by $\frac{5}{8}$ in. Set one of these on each piece of Genoese and dip into very pale coffee-cream coloured fondant flavoured with kirsch. Place on top of each a small piece of shelled walnut.

No. 7.—Use Genoese "marzipan" barely 1 in. thick, split and sandwich with crème au beurre, tinted pink and flavoured with essence of wild cherry. Cut into strips $1\frac{1}{4}$ ins. wide and divide into bars 1 in. wide. Dip into hot apricot conserve, and set on top of each a piece of plain almond paste 3-16 in. thick and $\frac{3}{4}$ in. by $\frac{1}{2}$ in. On top of this place half of a bright glacé cherry, rounded side uppermost, and dip into white fondant flavoured with kirsch. Place in small soufflé cases.

No. 8.—The same as No. 7 up to cutting out, which must be in $1\frac{1}{4}$ in. squares. Dip into hot apricot conserve, set a small bright glacé cherry in the middle of each, and place on each corner, slightly in from the edges, a small sphere of almond paste flavoured with rum.

The easiest way to make these spheres is to roll the paste into a rope $\frac{3}{8}$ in. thick, cut into pieces the same length as the diameter, and roll round and round in a small hair sieve until they take the proper shape.

Dip into white fondant, flavoured with essence of wild cherry, and place in small soufflé cases.

No. 9.—The same as No. 8 up to cutting out in $1\frac{1}{4}$ in. squares. Dip into hot apricot conserve, and place on the top of each a small round of almond paste, tinted pink and flavoured with maraschino, and cut 3-16 in. thick with a cutter $\frac{7}{8}$ in. in diameter. Dip into pale green fondant flavoured with maraschino, and place half of a small bright glacé cherry on top. Lift into soufflé cases.

No. 10.—Use chocolate Genoese No. 7, $\frac{3}{4}$ in. thick, split, sandwich with apricot conserve, and divide into $1\frac{1}{4}$ in. squares. Dip into hot apricot conserve, and top each piece with a $\frac{3}{8}$ in. sphere of chocolate praline paste. Roll a piece of either the praline paste or almond paste into a 3-16 in. rope, cut into 2 in. lengths, and bend from corner to corner over the sphere. Dip into chocolate couverture; on the two facing sides rope with chocolate couverture a small line looped at the corners.

Chocolate praline paste for above:—

$1\frac{1}{2}$ lb. whole Valencia almonds

4 ozs. pure black cocoa

$1\frac{1}{2}$ lb. fine castor sugar.

8 ozs. fine fresh butter

One vanilla bean.

Roast the blanched almonds in the oven until delicately browned. Have ready an untinned copper stewpan or sugar boiler. Put in the sugar and the juice of a lemon, stir gently over the fire until the sugar begins to melt, add the almonds and the vanilla bean cut into 1 in. lengths, and gently stir until a rich caramel is reached. Throw out on oiled marble slab, and spread thinly to cool as quickly as possible. When cold and hard, break up into small pieces with a rolling-pin and pass through granite rolls, or pound fine in a marble mortar. In the latter case, it will be necessary to pass through a fine sieve, to be sure that no lumps remain. Return to the mortar, and add the chocolate, which must have previously stood in a warm place to soften. Beat well together, then turn out on a cold marble slab, and work the butter into the mass with a palette knife.

It is advisable to carry a previously made stock of this praline paste, but without adding the butter. It will then keep indefinitely, and the proportion of butter needed can be added to whatever quantity be required to reduce it to the desired consistency for handling.

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No. 11.—The same as for No. 10 up to the cutting into squares and dipping in the apricot conserve. Roll for each square four small spheres of the chocolate praline, and set them on top equi-distant from the corners and close together. Dip into chocolate couverture, and with a paper cornet of the same couverture pipe from the middle a small looped line over each sphere. In the middle of all place a small piece of crystallised violet leaf. Set in small soufflé cases.

Soufflé Cases.—It is advised that white be used for all petits fours. If a double fine line, or a coarse and fine line in blue, edges the tops, the cases will be more decorative, and the colour is not likely to be inharmonious. If the name also be printed, it should be midway of the side depth and the same colour. Gold is, of course, best of all, but is rather expensive if as good as it should be. If another colour be desired, it should be either pale green or pale pink, on the white ground.

No. 12.—The same as for No. 10 up to the cutting out, which should be oblong bars $1\frac{1}{4}$ ins. by 1 in. wide. Dip into hot apricot conserve, and set on each a small horseshoe of chocolate-coloured almond paste made as follows:—The almond paste should be rather soft, so that when the cocoa is added to it it does not become too brittle. Pin 3-16 in. thick and cut into strips 3-16 in. wide, and then divide into $2\frac{3}{4}$ in. lengths. Cut away both corners of an angle, and bend into shape on the Genoese. Dip into chocolate couverture, and with a small paper cornet pipe the seven nail heads, four on one side and three on the other. Set in small soufflé cases.

No. 13.—Sandwich the sheets as for No. 10. Cut out with a round cutter $1\frac{1}{4}$ ins. in diameter, and dip into apricot conserve. Break up some of the crumbs, soften them in kirsch, and add a little chocolate crème au beurre to bind into a soft paste. Press into small dome-shaped moulds, turn out and fix on top of the rounds, or, if desired, shape the paste on top with a small palette knife dipped into kirsch. Dip into couverture, and set on the dome of each piece six small fillets of burnt almonds, radiating downwards and outwards. Place in small soufflé cases.

No. 14.—The same as for No. 13, up to the point of dipping in the apricot. The top must be covered with the same paste, except that the dome shape must have a hollow top. This can easily be done by inverting a small thimble mould, or even by moving the finger inside to mould the required shape. Dip into chocolate couverture, and with a paper cornet pipe small bulbs of couverture round the rim of the depression. In the depression itself drop a few small pieces of violet débris. Set in small soufflé cases.

No. 15.—Use Genoese Margharita $\frac{3}{4}$ in. thick. Split, sandwich with crème au beurre flavoured with essence of violets and kirsch, cut into rounds $1\frac{1}{4}$ ins. in diameter, and dip into hot highly-boiled apricot conserve. Pin a piece of soft white marzipan, strongly flavoured with kirsch $\frac{1}{4}$ in. thick, and cut into rounds with a cutter $\frac{7}{8}$ in. in diameter. Place one round on each piece and dip into very pale Parma violet coloured fondant, flavoured with essence of violets. On top of each set a small piece of violet débris, and lift into small soufflé cases.

No. 16.—The same as No. 15 up to the point of dipping in the apricot conserve. Use the same almond paste as for No. 15, pin 3-16 in. thick, and cut out rounds with a cutter $1\frac{1}{4}$ ins. in diameter. With a small round cutter, $\frac{1}{2}$ in. in diameter, cut out the centres, and with the same cutter remove four half-circles equi-distant at the edges. Place one of these pieces on each Genoese round, and dip into pale Parma violet coloured fondant, flavoured with kirsch. In the centre, place a piece of violet débris, and in each half-circle a smaller piece. On the four castellated points pipe medium-sized bulbs of the same fondant. Set in small soufflé cases.

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No. 17.—The same as for No. 15 up to the point of dipping in apricot conserve. Use some soft Genoese crumbs, moisten them with kirsch, and add a little crème au beurre to bind into a soft paste, press into small cone-shaped moulds, remove from the moulds and set on top of the Genoese rounds. Dip into pale Parma violet coloured fondant, flavoured with essence of violets. With a paper cornet filled with some of the same fondant, almost cold, run a fine curled line round and round the cone shape, beginning at the base and ending at the point. Place in small soufflé cases.

No. 18.—Use Genoese "marzipan" $\frac{3}{4}$ in. thick. Split, sandwich with crème au beurre, flavoured with maraschino. Cut into rounds $1\frac{1}{4}$ ins. in diameter, and dip into hot apricot conserve. Pin a piece of soft white marzipan, flavoured with maraschino, 3-16 in. thick, and cut with a ten-pointed star cutter $1\frac{1}{4}$ ins. in diameter. With a $\frac{1}{2}$ in.



No. 15.	No. 16.	No. 17.	No. 18.	No. 19.
No. 20.		No. 21.	No. 22.	No. 23.

round cutter cut out the middles from these. Colour a little of the same paste pink, pin to the same thickness as the stars, and cut $\frac{1}{2}$ in. rounds with the same small cutter. Set these pink rounds in the spaces cut from the stars, place the completed stars on the Genoese rounds, and dip into ivory-coloured fondant flavoured with maraschino. Lift into small soufflé cases.

No. 19.—The same as No. 18 up to the point of dipping in apricot conserve. Cut out rounds of the pink almond paste (used for No. 18), 3-16 in. thick and $\frac{3}{4}$ in. in diameter. Set these on top of the Genoese rounds, and dip into yellow fondant, flavoured with a little maraschino and a few drops of essence of wild cherry. Set half of a small bright glacé cherry on each, and place in small soufflé cases.

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No. 20.—The same as No. 18 up to the point of dipping in the hot apricot conserve. Strongly flavour with rum a little soft white marzipan, and press small pieces in $1\frac{1}{4}$ in. six-line shallow star moulds, deepest in the middle. Remove these, and place one on each Genoese round, and dip into pale yellow fondant flavoured with rum. Set a piece of violet *débris* on each and place in small *soufflé* cases.

Failing these small moulds, which are used for small *petits fours* biscuits, the paste can be cut out in rounds and pinched into shape with paste nippers, or even with the fingers, but, of course, more time must be spent over the work.

No. 21.—Use Genoese marzipan $\frac{3}{4}$ in. thick. Split, sandwich with apricot conserve, flavoured with rum, and cut out in rounds with a 2 in. cutter, and dip into the rum-flavoured apricot conserve. Cut into 2 in. rounds some rum-flavoured soft white marzipan, 3-16 in. thick, and press them into 2 in. fluted moulds. Remove from the moulds and stamp out the middles with a small round cutter $\frac{3}{4}$ in. in diameter. Pin a little of the pink paste to the same thickness, stamp out the same-sized rounds, and set them in the middles in place of the white ones removed. Place one piece on each Genoese round, and carefully cut each round in two. Dip into white fondant flavoured with rum, and lift into small *soufflé* cases.

No. 22.—The same as for No. 21 up to the point of cutting out the rounds 2 ins. in diameter. Divide these carefully in two and dip into the rum-flavoured apricot. Flavour a little soft white marzipan strongly with mandarine, tint it a pale orange, pin 3-16 in. thick, cut into strips $1\frac{1}{8}$ ins. wide, and again into diamonds $1\frac{3}{4}$ ins. long. Split these in halves, and set one on the top of each half-round Genoese. Dip into pale orange-coloured fondant flavoured with mandarine, and set a small split half-diamond of angelica on top of each. Place in small *soufflé* cases.

No. 23.—Use Genoese Turin. Split, sandwich with apricot conserve flavoured with rum, cut out in crescent shapes with a round cutter $1\frac{1}{2}$ ins. in diameter, and dip into the rum-flavoured apricot conserve. Pin a piece of the mandarine-flavoured marzipan 3-16 in. thick, and cut out crescent-shaped pieces with a $1\frac{1}{4}$ in. round cutter. Set these on top of the Genoese crescents, and dip into the orange-tinted and mandarine-flavoured fondant. Tint a little of the fondant a slightly deeper colour, and with a paper cornet run a medium line C shape along the outer curve of the marzipan crescents, well incurving the ends. Inside this set a curved row of small bulbs, graduating from the middle on both sides. Place in small *soufflé* cases.

No. 24.—The same as No. 23 up to the point of cutting and dipping the Genoese crescents in apricot. Flavour a little soft white marzipan with essence of wild cherry, roll into a rope 5-16 in. thick, cut into $1\frac{1}{4}$ in. lengths, and roll these a trifle longer, with pointed ends. Pinch them a little to flatten the sides and raise height, and set in crescent shape on top of the Genoese crescents. Dip into pale pink fondant flavoured with essence of wild cherry. With a little of the same fondant in a paper cornet, run a line from point to point along the outside edge of the marzipan, and on the inner edge five bulbs, graduating from the middle outwards on both sides. Place in small *soufflé* cases.

No. 25.—The same as No. 23 up to dipping the crescents in apricot. Pound the *débris* of marron glacé in a mortar until quite smooth, add a very little fresh butter, and work together until soft enough to force through a forceer or to roll up into small spheres. Set five of these, the larger in the middle, along the outer edge of the crescent. Dip into pale coffee-cream coloured fondant flavoured with vanilla, and with a paper cornet top the covered bulbs with bulbs of the same fondant. Place in small *soufflé* cases.

No. 26.—Use Genoese Margharita $\frac{3}{4}$ in. thick. Split, sandwich with apricot conserve flavoured with kirsch. Cut out in crescent shapes with a round cutter $1\frac{1}{2}$ ins. in diameter,

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and dip into apricot conserve. Tint a piece of soft white marzipan a very pale green and flavour it with maraschino. Pin out 3-16 in. thick, and cut out rounds with a small cutter $\frac{3}{4}$ in. in diameter. Set one on each crescent, and dip into white fondant flavoured with maraschino. On top of each place a tiny ring cut from a small tubular stalk of angelica. Lift into small soufflé cases.

No. 27.—Use Genoese Margharita $\frac{3}{4}$ in. thick. Split, sandwich with apricot conserve flavoured with kirsch. Cut into crescents with a $1\frac{1}{2}$ in. round cutter, flavour some soft white marzipan with kirsch, roll up $\frac{3}{4}$ in. spheres and set them in the middle of



No. 24.	No. 25.	No. 26.	No. 27.
No. 28.	No. 29.	No. 30.	No. 31.
No. 32.	No. 33.	No. 34.	No. 35.

each crescent, set two small triangular pieces at the sides, pinching them into wing shapes. Dip into very pale Parma violet tinted fondant flavoured with essence of violets, and set two wings and a small central piece of violet leaf debris on the top. Place in small soufflé cases.

No. 28.—Use Genoese Margharita $\frac{3}{4}$ in. thick. Split, sandwich with orange marmalade free from lumps of peel and flavoured with mandarine. Cut into long ellipse shapes $1\frac{1}{2}$ ins. long by $\frac{7}{8}$ in. wide. Dip into hot highly-boiled apricot conserve. Flavour a little soft white marzipan with mandarine, tint a pale orange and pin 3-16 in. thick. Cut into strips $\frac{3}{4}$ in. wide, and again diagonally into 1 in. lengths, so that when set

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diagonally across the middle of the ellipse shapes the ends are flush with the ellipse sides. Dip into very pale orange-coloured fondant flavoured with mandarine. Across the marzipan bars set a short narrow strip of green angelica, and on each side of the bar a fine line of chocolate couverture. Place in small soufflé cases.

No. 29.—Use Genoese Margharita $\frac{3}{4}$ in. thick. Split, sandwich with crème au beurre flavoured with kirsch, and cut out in ellipse shapes the same size as for No. 28. Dip into hot apricot conserve. Flavour some soft white marzipan with kirsch, pin 3-16 in. thick, and cut out with a smaller ellipse-shaped cutter $1\frac{1}{8}$ ins. long. Set on the top of the ellipse-shaped Genoese, and dip into rose-flavoured fondant, tinted a very pale pink. With a paper cornet filled with the same fondant, run on two top curved lines, ellipse shaped, the ends being crossed as shown. In the middle of all, set pieces of rose-leaf débris, and place in small soufflé cases.

No. 30.—The same as for No. 29 up to the point of dipping in apricot conserve. Use soft white kirsch-flavoured marzipan, and press small pieces into boat-shaped moulds the same length as the Genoese shapes. Place these when tapped from the moulds on top of the Genoese shapes, and with the fingers work them up to a ridge-shaped arched edge. Dip into very pale pink fondant flavoured with essence of strawberry, and lift into small soufflé cases.

No. 31.—The same as for No. 29 up to dipping the ellipse shapes in apricot fondant. Flavour some soft white marzipan with mandarine, pin 3-16 in. thick, cut into strips 3-16 in. wide, and divide diagonally into 1 in. lengths. Set two of these, spaced, diagonally across each ellipse of Genoese, so that the diagonal ends are flush with the Genoese sides. Dip into the pale pink strawberry-flavoured fondant, and between the two marzipan bars set a small thin length of bright green angelica. Place in small soufflé cases.

No. 32.—Use chocolate Genoese No. 7, $\frac{3}{4}$ in. thick. Split, sandwich with apricot conserve, and divide into strips $1\frac{1}{2}$ ins. wide. Divide these into irregular-shaped diamonds $\frac{5}{8}$ in. wide, and dip into hot apricot conserve. Set on top of each small diamond-shaped pieces ($\frac{3}{4}$ in. on all sides) of soft white marzipan, 3-16 in. thick and strongly flavoured with kirsch. These diamonds will be flush with the longer sides of the Genoese, but spaced from the ends. Dip into chocolate couverture flavoured with kirsch, and frame the top diamonds with four small lines of couverture, overlapping the ends of the lines in Oxford frame style. Inside the frame place a very small diamond of bright green angelica. Set in small soufflé cases.

No. 33.—Use Genoese Turin $\frac{3}{4}$ in. thick. Split, sandwich with crème au beurre, flavoured with essence of violets and a little yellow Chartreuse. Cut into strips $1\frac{1}{4}$ ins. wide, and diagonally into irregular-shaped diamonds, and dip into hot apricot conserve. Flavour some soft white marzipan with yellow Chartreuse, pin 3-16 in. thick, and cut into strips the same width and cut into bars $1\frac{1}{4}$ ins. long. Set these diagonally across the Genoese from the two shortest corners, rub the paste a little to raise the top side, and dip into pale Parma violet tinted fondant flavoured with essence of violets. With a paper cornet of the same fondant, pipe graduated bulbs along the two sides, and a medium-sized line along the top of the marzipan. Set in small soufflé cases.

No. 34.—The same as No. 33, except that the marzipan bars must be left flat, and instead of the fondant line five small pieces of violet leaves must be set upstanding at the same angle, in a row, along the top of the marzipan.

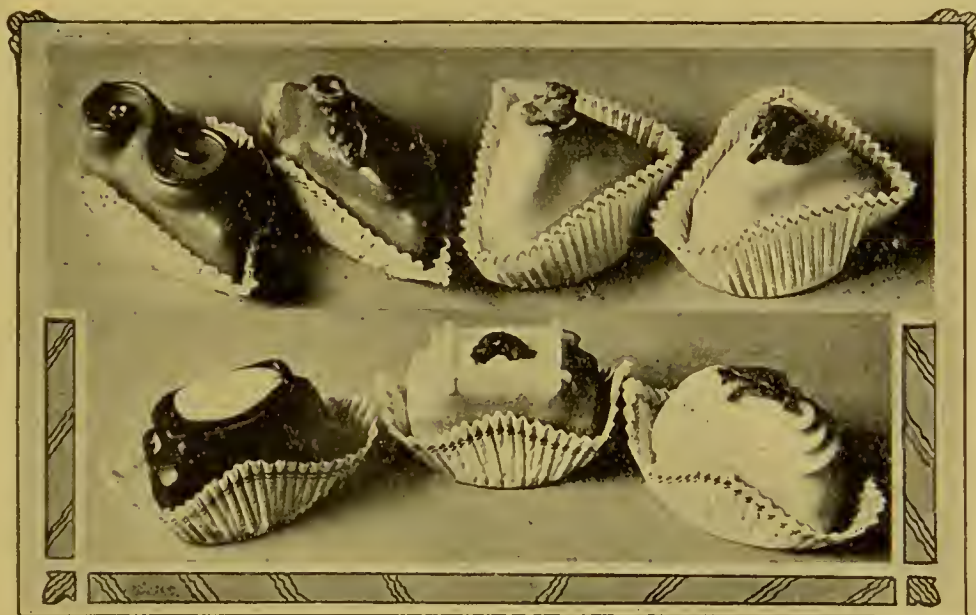
No. 35.—Use Genoese Margharita $\frac{3}{4}$ in. thick. Split, sandwich with apricot conserve, and cut into strips $1\frac{1}{4}$ ins., and again into irregular-shaped diamonds $\frac{5}{8}$ in. wide. Dip into hot highly-boiled apricot conserve, cut small marzipan diamonds the same as for No. 32 and set in position on top. Dip into white fondant flavoured

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with maraschino, place a piece of bright glacé cherry on top and two small diamond-shaped wings of angelica. Set in small soufflé cases.

No. 36.—The same as No. 35 up to dipping the Genoese shapes into aprieot. Use aveline praline paste or the nougatine paste of commerce. Roll into ropes 3-16 in. thick, cut into 2 in. lengths, roll down the ends and twist into S shapes. Set these on top of the Genoese, and dip into coffee-cream coloured fondant flavoured with essence of coffee and vanilla. With a paper cornet of the same fondant, overline the S shapes in single line only. Set in small soufflé cases.

No. 37.—The same as for No. 36, except that small diamond-shaped pieces of the aveline praline or nougatine paste, must be used instead of the S shapes. Dip into coffee-cream coloured fondant flavoured with essence of coffee and kirsch. On top of the diamonds set small fillets of shelled walnuts. Place in small soufflé cases.



No. 36. No. 37. No. 38. No. 39.
No. 40. No. 41. No. 42.

No. 38.—Use Genoese Turin $\frac{3}{4}$ in. thick. Split, sandwich with crème au beurre flavoured with green Chartreuse, cut into strips $1\frac{1}{4}$ ins. wide, and cutting at an angle alternately to right and left, divide into irregular-shaped triangles, 1 in. on the wider side or base, and $\frac{1}{4}$ in. on the narrower or apex side. Moisten some Genoese crumbs with green Chartreuse, add a little crème au beurre to bind, and either press into small moulds and set on the Genoese after dipping in aprieot, or shape with the fingers and a palette knife, sloping from the sides to a ridge on the top, and dip the whole in aprieot conserve. When set, dip into very pale green fondant flavoured with green Chartreuse, and place a piece of violet débris on the top of the ridge. Set in small soufflé cases.

No. 39.—The same as No. 38 up to cutting out the shapes. Dip into hot aprieot conserve. Pin a piece of soft white mandarine-flavoured marzipan 3-16 in. thick, and cut out pieces the same shape as the Genoese, 1 in. by $\frac{3}{4}$ in. Set these on the Genoese,

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dip into the pale green Chartreuse-flavoured fondant, and set a piece of rose-leaf on top of each. Lift and place in small soufflé cases.

No. 40.—Use chocolate Genoese No. 7, $\frac{3}{4}$ in. thick. Split, sandwich with apricot conserve, divide into strips $1\frac{1}{2}$ ins. wide and again into bars $\frac{3}{4}$ in. wide, and dip into hot apricot conserve. Cut small oblongs of chocolate praline paste $\frac{3}{4}$ in. thick, 1 in. long, by $\frac{3}{4}$ in. wide, and set on each piece of Genoese. Dip into chocolate couverture flavoured with vanilla, and with a paper cornet run enframing lines of couverture on the top of the paste shape. Inside the frames set halves of small browned almonds, flat sides uppermost. Place in small soufflé cases.

No. 41.—Use Genoese Margharita $\frac{3}{4}$ in. thick. Split, sandwich with crème au beurre flavoured with essence of wild cherry and noyau, divide into strips $1\frac{1}{2}$ ins. wide, cover the tops with a thin layer of apricot conserve. Pin a piece of soft white noyau-flavoured marzipan 3-16 in. thick and cut into strips 1 in. wide. Lay these along the Genoese strips, press into position, and cut out the whole strips into bars $\frac{3}{4}$ in. wide. Dip into hot apricot conserve, and, when set, into very pale pink fondant flavoured with noyau. With a paper cornet and a little of the same fondant run four enframing lines on the top of the paste oblongs, the ends crossing in Oxford frame style. Inside the frames set small pieces of rose-leaf débris. Lift and place in small soufflé cases.

No. 42.—The same as No. 41 up to cutting out the strips of Genoese. Divide these into bars $\frac{3}{4}$ in. wide. Moisten some Genoese crumbs with a little mandarine and add sufficient crème au beurre to bind it. Place a little of this paste on each bar, and, with a small palette knife, dipped in the liqueur, shape on all sides up to a top ridge. Dip into hot apricot conserve, and, when set, into very pale pink fondant flavoured with mandarine. With a paper cornet and a little of the same fondant, run curved lines from the base of the paste to the ridge, and on the ridge set a small piece of rose-leaf débris. Lift and place in small soufflé cases.

The four-and-twenty specimens of petits fours glacés following are all forms of marzipan on a frangipani base. They are a quite distinct variety, and are capable of almost endless variation. The frangipani paste is best baked upon a sweet paste foundation, because it is so very fragile, but if desired it can be spread and baked on glazed paper only, in which case it should be reversed for topping with the marzipan. If the paste foundation be used, the fours must be dipped with the fingers instead of with the fork.

THE SWEET PASTE.

$1\frac{1}{2}$ lb. soft white flour

$\frac{1}{2}$ lb. cornflour

1 lb. of fine butter

4 ozs. of castor sugar

4 whole eggs.

Sift the flour and cornflour together on the slab, rub in the butter as finely as possible, make a bay, put in the sugar and eggs, rub well together, and mix into a smooth paste. Do not handle too vigorously, and put in a cold place to rest for a time and get firm. Line Genoese sheets thinly, prick well to prevent blistering, and spread the frangipani mixture $\frac{3}{4}$ in. thick evenly over the paste, and bake tenderly in an oven 400 deg. Fahr. In lining the sheets, it is an advantage to pin the paste on sheets of paper cut to fit the sheets, allowing for the turned-up sides, and to trim the paste to the right sizes on the paper, to lift paper and all on to the baking sheets and roll into position with a small fluted paste roller before pricking to prevent blistering.

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FRANGIPANI PASTE.

1½ lb. fine castor sugar	¾ lb. fine butter (melted)
1 lb. ground sweet almonds	¼ lb. sponge cake crumbs
1 lb. whole eggs, or its equivalent in yolks.	1 tablespoonful of proof rum.

Place the almonds, the sugar, the eggs or yolks, and the rum in a small egg bowl, and beat well together with a spattle. When quite soft and light, stir in the sponge crumbs and well mix. Melt the butter, and add it a little at a time, well beating with every addition. When all is added and well beaten, the mixture should be soft, light, and almost white. Spread as directed on the paste lining, and bake very carefully to avoid drying, or difficulty will be found in cutting the required shapes afterwards.

THE MARZIPAN.

Use soft white marzipan flavoured and coloured as follows: (1) White, flavoured with kirsch; (2) very pale green, flavoured with green Chartreuse; (3) pale pink, flavoured with strawberry essence or essence of wild cherry; (4) pale orange, flavoured with mandarine; (5) pale coffee-cream colour, flavoured with nougatine; (6) chocolate colour, flavoured with pure cocoa and vanilla, or with chocolate praline. Use these as directed.

No. 43.—Spread a sheet of the frangipani thinly with apricot conserve, and cover it with a sheet of the white marzipan $\frac{1}{8}$ in. thick, and rub quite smooth and flat. Cut into squares $1\frac{1}{4}$ ins. each way, and rub the marzipan edges rounded bevel shape. Roll some of the coffee-cream coloured marzipan into ropes 3-16 in. thick, and cut into $1\frac{1}{4}$ in. lengths. Set these in pairs across the squares from side to side to form a cross. With paper cornets of pink and green fondant, pipe two pink and two green pear shapes, points inward, on the facing corners. Dip into white fondant flavoured with kirsch, and with a paper cornet of the same white fondant, run medium lines on the crossed lines, and from pear shape to pear shape, four lines in all, crossing in the middle. Set in soufflé cases.

No. 44.—Use the $1\frac{1}{4}$ in. squares of frangipani topped with white marzipan as for No. 43. Rub the marzipan edges into bevelled shape. Pin a piece of the green marzipan $\frac{1}{4}$ in. thick and cut out small rounds, barely $\frac{1}{2}$ in. diameter. Set five of these on each square, one in the middle and one at each corner. Roll a piece of the coffee-cream coloured paste into small ropes, cut into lengths, and roll up into spheres. Place one of these on each small green round, moistening by standing on a damp cloth to ensure adhesion. Dip the whole into very pale coffee-cream coloured fondant flavoured with coffee, and with a paper cornet of slightly deeper tinted fondant, pipe a bulb on each small sphere. Set in soufflé cases.

No. 45.—Use the $1\frac{1}{4}$ in. squares of frangipani covered with the white marzipan, rub the edges a little to bevel them. Pin a piece of the pale green marzipan $\frac{1}{4}$ in. thick and cut out into four-pointed stars the same size from corner to corner as the frangipani. Pinch the point into raised thin wings, moisten the under surface with kirsch or green Chartreuse, and set in position, pinching the wings well down at the corners. Dip into pale green fondant flavoured with green Chartreuse, and set half of a small glacé cherry in the middle of each. Place in small soufflé cases.

No. 46.—Use a sheet of the frangipani paste, lightly cover the top with apricot conserve, pin a sheet of the pale coffee-coloured marzipan 3-16 in. thick, trim it the same



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size as the frangipani, and carefully set it on top. Rub it quite smooth and flat, and then moisten the surface slightly with green Chartreuse, and set another sheet of green marzipan on top. Rub quite smooth and flat, and divide into $1\frac{1}{4}$ in. squares. Dip into pale green fondant flavoured with green Chartreuse. Place a piece of shelled walnut on the top of each, and with a paper cornet filled with coffee-cream coloured fondant enframe the top with a small square, not quite reaching the edges. Place in small soufflé cases.

No. 47.—Use a sheet or any portion of a sheet of frangipani, and cut into $1\frac{1}{4}$ in. squares. Dip these into hot apricot conserve. Pin a piece of the coffee-coloured marzipan 3-16 in. thick, and divide into an equal number of small squares 1 in. and $\frac{1}{2}$ in. in diameter respectively. Pin also a piece of white marzipan the same thickness, and cut into small squares $\frac{3}{4}$ in. and $\frac{1}{2}$ in. respectively. Moisten the bottoms of all except the 1 in. squares, either by standing them on a damp cloth or with kirsch, and set up four



No. 43.
No. 47.

No. 44.
No. 48.

No. 45.
No. 49.

No. 46.
No. 50.

pieces on each square of frangipani in the form of a step pyramid. Dip into ivory-coloured fondant flavoured with kirsch, and on the apex of each pipe a bulb of coffee-cream coloured fondant with a paper cornet. Set in small soufflé cases.

No. 48.—Cut out $1\frac{1}{4}$ in. squares of the frangipani and dip into hot apricot conserve. Roll up small spheres $\frac{3}{8}$ in. in diameter of the chocolate marzipan, press these into cushion shape, and set one in the middle of each square. Roll some of the same paste into ropes 3-16 in. in diameter and cut into $2\frac{1}{4}$ in. lengths, and bend from corner to corner over the cushions. Cut also 1 in. lengths, moisten the ends, and bend these also over the cushions at right angles with the first bow, so as to form a bent cross. Dip into chocolate couverture, and with a paper cornet filled with the same couverture overline the bowed cross both ways. Set in small soufflé cases.

No. 49.—Use a sheet or any portion of a sheet of frangipani, and lightly cover the top with apricot conserve. Use the whole of the six marzipan pastes and roll up into $\frac{1}{4}$ in. ropes the length of the frangipani used. Set these side by side on top of the apricot

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until the entire surface is covered, setting them always in the same order—viz., green, coffee, white, pink, orange, chocolate. When all are in place, rub them down a little to ensure adhesion, and then pass a Tunbridge biscuit roller over the surface, so that the whole is covered with small square pinnacles. Divide into strips an inch wide and into diamond shapes $1\frac{1}{2}$ ins. from end to end. If the special roller be not available, the strips can be marked with the back of a knife before cutting out, or the rounded ropes need not be rubbed flat. Dip into pale cream-coloured fondant flavoured with kirsch. As six colours of paste are used in sequence and the strips only carry four each, each three strips will give a distinct colour arrangement. For the sake of still more adding to the variety, No. 1 strip of each set may be dipped in cream colour as above, No. 2 in white flavoured with vanilla, and No. 3 in pale green flavoured with green Char treuse. Place in small soufflé cases.

No. 50.—Use any portion of a sheet of frangipani, cover the top lightly with apricot conserve and $\frac{1}{8}$ in. thick sheet of white marzipan. Divide into strips 1 in. wide and again into diamond shapes $1\frac{1}{2}$ ins. from end to end. Roll up into ropes 3-16 in. thick four colours of the marzipan—i.e., orange, green, coffee, and pink. Cut into $1\frac{1}{8}$ in. lengths, and arrange on top of the diamond shapes in Oxford frame style, one end of each strip being above and one end below another strip. Dip into pale orange-coloured fondant flavoured with mandarine, and with a little of the same fondant in a paper cornet, overline the four pieces of marzipan. In the middle of the frame set a small diamond cut from glacé cherry. Place in small soufflé cases.

No. 51.—Use any portion of a sheet of frangipani, lightly cover with apricot conserve and a thin sheet $\frac{1}{8}$ in. thick of white marzipan. Divide into strips 1 in. wide and again into diamond shapes $1\frac{1}{2}$ ins. long. Rub the edges a little to bevel them. Pin a piece of the coffee-coloured marzipan $\frac{1}{4}$ in. thick, and cut out small ellipse shapes $\frac{3}{4}$ in. long. Set one of these in the middle of each diamond. Roll a piece of the green paste into a rope 3-16 in. thick, cut into $1\frac{1}{2}$ in. lengths, and bend over the ellipse from side to side, like a bowed handle. Pin a piece of the green paste barely $\frac{1}{8}$ in. thick, and divide into $\frac{1}{2}$ in. strips, and then into small triangle shapes. Set three of these on their edges, points upward, on each end of the ellipse, standing outward as shown. Dip into white fondant flavoured with kirsch, and with a little of the same fondant in a paper cornet, overline the bow line across the middle. Set in small paper soufflé cases.

No. 52.—The same as for No. 51 up to the point of cutting into the diamond shapes. Do not bevel the edges, leave them flat. Pin out a piece of the green marzipan 3-16 in. thick, and cut out in very small diamond shapes, rather less than $\frac{1}{2}$ in. the longer way. Set one of these in the middle of each diamond shape, one at each end and one at each side, all pointing the same way. They should be slightly moistened on the under sides to ensure adhesion. With a little pink fondant, pipe a bulb on top of each. When firm, dip into white fondant flavoured with kirsch, and between the diamonds of paste pipe four bulbs of pale green fondant. Set in small soufflé cases.

No. 53.—Use any portion of a sheet of frangipani, cut into diamond shapes of $1\frac{1}{2}$ ins. the longest way, and dip into apricot conserve. Roll the chocolate marzipan into rolls $\frac{1}{4}$ in. thick, and either divide into short lengths and set four loops towards the corners, or use longer lengths and twist the four loops out of one piece. Dip into chocolate couverture, and with a little of the same couverture in a paper cornet, overline the four loops. Set a small piece of violet débris in the middle and place in small soufflé cases.

No. 54.—The same as for No. 53 up to cutting out the diamond shapes and dipping in apricot. Roll up a little chocolate marzipan into a rope $\frac{1}{4}$ in. thick, divide into $1\frac{1}{2}$ in. lengths, point the ends, thicken the middles by rolling, and set from end to end of the

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diamond shapes. Cut short pieces from the same rope, roll into pear shapes, and set points outward at right angles with the longer piece, and press well into the sides. Dip into chocolate couverture, and with a little of the same couverture, overpipe the pear shapes in loops, the points meeting at the outside edge. In between these set half a browned almond, flat side uppermost. Place in small soufflé cases.

No. 55.—Cut out rounds of frangipani $1\frac{1}{2}$ ins. in diameter, and dip into apricot conserve. Pin the coffee-coloured marzipan 3-16 in. thick and cut out rounds 1 in. in diameter, and also an equal number $\frac{1}{2}$ in. in diameter. Also cut rounds 3-16 in. thick and $\frac{3}{4}$ in. in diameter from the green marzipan. Set the larger rounds of coffee-colour on the rounds of frangipani, after pinching the edges to points with a pair of paste nippers. Set the green rounds on those and the smaller rounds on top of all, slightly moistening the under sides to ensure adhesion. Dip into cream-coloured fondant flavoured with rum and place in small soufflé cases.



No. 54.
No. 55.

No. 53.
No. 56.

No. 52.
No. 57.

No. 51.
No. 58.

No. 56.—The same as No. 55 up to the dipping into apricot conserve. Pin the orange-coloured fondant $\frac{1}{4}$ in. thick, and cut out in rounds 1 in. in diameter. With the fine paste nippers, pinch the edges into eight thin wings, smoothing and thinning them with the finger and thumb. Set on top of the rounds and press the middles a little to indent them. Roll up small balls of the chocolate marzipan 3-16 in. in diameter and set in the middle indentations. Dip into pale orange-coloured fondant flavoured with marzipan. With a paper cornet of the same fondant, run a curled line around the ball shapes on the top, starting at the base and finishing on the top of all. Place in small soufflé cases.

No. 57.—The same as for No. 55 up to dipping in the apricot conserve. Pin out a piece of the coffee-coloured marzipan 3-16 in. thick, and cut out rounds 1 in. in diameter. With a $\frac{1}{2}$ in. cutter remove the middles from these, set them on the frangipani rounds, and rub down both inner and outer edges a little. Roll some of the same paste into ropes $\frac{1}{4}$ in. thick, cut into $\frac{3}{4}$ in. lengths, and bend right over the rounded ring, pressing the inner ends flat, the lengths radiating outwards. Dip into very pale coffee-cream coloured fondant flavoured with coffee and vanilla, and with a little of the same (or a trifle deeper

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tinted) fondant in a paper cornet, overline the radial lines. In the middle of all fill the depression with a good-sized bulb of chocolate couverture. Set in small soufflé cases.

No. 58.—Cut out rounds of frangipani 1 in. in diameter and dip into apricot conserve. Roll out a little of the chocolate-coloured marzipan into ropes $\frac{1}{2}$ in. thick, cut off in $\frac{1}{2}$ in. lengths, and shape into cones, and set one in the middle of each round. Roll four pieces of marzipan, one each green, coffee, pink, and orange, into ropes 3-16 in. thick, cut into 2 in. lengths and roll to $2\frac{1}{2}$ ins. long, tapering to a point at one end. Press the larger ends a little flat, fasten to the sides of the rounds, equi-distant at an angle, and twist in spiral form upward, so that they meet in a blunt point. Dip into white fondant flavoured with kirsch, and set in small soufflé cases.

No. 59.—Cut out rounds $1\frac{1}{4}$ ins. in diameter from the frangipani and dip into apricot conserve. Roll some chocolate-coloured marzipan into ropes $\frac{3}{4}$ in. thick and cut into 3 in. lengths, roll again to tapered points. Set small cones of the same paste in the middle of the round and curl the lengths round them upwards. Dip into chocolate couverture, and with the same couverture in a paper cornet overline the curled paste, starting at the base and finishing at the top. Place in small soufflé cases.



No. 59.

No. 67.

No. 60.

No. 60.—Use any portion of a sheet of frangipani, lightly cover the top with apricot conserve, pin a piece of chocolate marzipan $\frac{1}{2}$ in. thick, cut to the same size, and place on top. Press flat and rub quite smooth, and cut out into rounds $1\frac{1}{4}$ ins. in diameter. Roll a little of the paste into rolls 3-16 in. thick, cut into 3-16 in. lengths, and roll up into small bulbs. Set six of these on each round, and, in the middle, a slightly larger cone-shaped piece. Dip into chocolate couverture, and with a little of the same couverture in a paper cornet, pipe a curled line from base to point of the cone, and a small bulb on each ball. Set in small soufflé cases.

No. 61.—In cutting the rounds for No. 60 they should be spaced nearly $\frac{1}{2}$ in., then the intervening pieces will only need cutting through with a sharp knife, and cross pieces as explained in an earlier chapter can be utilised without waste. These should be finished as follows:—Set a small cone shape in the middle as for No. 60, and small balls on the four corners, both of chocolate marzipan, dip into chocolate couverture, and top the balls with couverture bulbs, and pipe a curled line from the base to the point of the cone. Set in small soufflé cases.

No. 62.—Use any portion of a sheet of frangipani, lightly coat the top with apricot conserve, cover with $\frac{1}{4}$ in. thick sheet of white marzipan, and cut out into pointed ellipse-

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shaped pieces 2 ins. long and $\frac{3}{4}$ in. wide. Rub the edges a little to round them. Roll green, pink, and coffee-coloured marzipan into ropes $\frac{1}{4}$ in. thick, and twist the three into 3-ply rope. Cut into $1\frac{3}{4}$ in. lengths, and point both ends slightly. Moisten them with kirsch on the under side. Bend one of these on each ellipse, and press together to ensure adhesion. Dip into white fondant flavoured with kirsch and set in small soufflé cases.

No. 63.—The same as No. 62 up to cutting out the ellipse-shaped pieces. Roll the three-coloured marzipan into $\frac{1}{8}$ in. ropes and plait them closely into lengths. Divide into $1\frac{1}{2}$ in. lengths and taper both ends. Moisten the under sides and set them on the ellipse-shaped pieces. Dip into pale orange coloured fondant flavoured with mandarine, and set in small soufflé cases.

No. 64.—The same as No. 62 up to cutting out the ellipse shapes. Rub the edges a little to round them, and raise the middles. Roll out some of the pink marzipan into ropes 3-16 in. thick, and cut off in $1\frac{3}{4}$ in. lengths and taper both ends. Roll up small balls of chocolate paste cut from 3-16 in. ropes. Curl the pink paste in two S shapes, as



No. 63.

No. 62.

No. 64.

No. 65.

No. 66.

shown, diagonally across the ellipses, place three of the chocolate bulbs between them across the ellipse middle and one chocolate ball in the small curled end of each S. Dip into pale green fondant flavoured with green Chartreuse, and set in small soufflé cases.

No. 65.—The same as No. 62 up to cutting out the ellipse shapes. Roll into $\frac{1}{4}$ in. thick ropes, green, pink, and orange-coloured paste, and twist into 3-ply rope. Roll the entire rope until barely $\frac{3}{4}$ in. thick, cut into $1\frac{1}{2}$ in. lengths, and roll to pointed ends. Press a little to flatten, moisten the under side with kirsch, and set one on each ellipse. Dip into white fondant flavoured with kirsch and place in small soufflé cases.

No. 66.—The same as No. 62 up to the cutting out, which should be done with a pointed ellipse cutter $1\frac{1}{2}$ ins. long by 1 in. wide. Roll up a little pink, green, and chocolate-coloured marzipan into 3-16 in. ropes. Set them side by side, the chocolate in the middle, and cut into $1\frac{1}{4}$ in. lengths. Pinch them into pointed ends, the length but not quite the width of the ellipse shapes, and place one on each ellipse of frangipani, and rub into rounded form. With a small knife, press down between the different colours, and leaving the chocolate upstanding in the middle, press the other colours open to reach the edges of the frangipani. Dip into pale green fondant flavoured with green Chartreuse, and with a little of the same fondant in a paper cornet, overline the top ridge and two side ridges. Place in small boat-shaped soufflé cases.

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No. 67.—Use any portion of a sheet of frangipani, cover the top lightly with apricot conserve and a 3-16 in. thickness of chocolate marzipan, and cut out with a pointed ellipse-shaped cutter .2 ins. long by $\frac{3}{4}$ in. wide. Rub the edges of the marzipan to round them a little, and raise a pointed ridge along the middle. Roll up a little of the same paste into spheres $\frac{3}{8}$ in. in diameter, and set one in the middle of the ridge. Dip into chocolate couverture, and with a little of the same couverture in a paper cornet, outline the top edge of the marzipan, the points of the lines meeting at each end. Set at an upward angle, points inward, two small halves of browned almond at the sides of the sphere. Place in small boat-shaped soufflé cases.

It may be found more economical, if the between pieces cannot be used, to cut out frangipani and marzipan separately and join together afterwards.

The petits fours glacés following represent the type in which fruits, both whole and in parts, fresh and preserved, glacéd and caramelled, play their part. The specimens shown will be representative, but will not exhaust the possibilities of the type.



No. 68.

No. 69.

No. 70.

No. 71.

No. 72.

No. 74.

No. 73.

No. 68.—Use frangipani paste $\frac{7}{8}$ in. thick, baked in thin sheets and sandwiched with apricot conserve. Cut into $1\frac{1}{4}$ in. squares and dip into hot highly-boiled apricot conserve. Have ready some large firm red cherries prepared as follows:—Stalk and stone the fruit, and throw into sufficient water to float them. Place on the stove and slowly raise to boiling point to soften the fruit. Drain the liquor away and add sufficient sugar to raise to a syrup 20 deg. by the saccharometer when brought to the boil. When only warm flavour strongly with brandy, and let the fruit steep for twenty-four hours. Drain the cherries and set one on each square of the frangipani, and dip into very pale pink fondant flavoured with essence of wild cherry. Set in small soufflé cases.

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No. 69.—The same as for No. 68, with the following exceptions:—Large Napoleon or Elton cherries, the fine Bigareau type, must be used instead of the red ones. Kirsch must be used instead of brandy, and pale yellow fondant, Kirsch flavoured, instead of the pink.

No. 70.—Use $1\frac{1}{4}$ in. squares of the frangipani, sandwiched with apple jelly and dipped into hot curaoa-flavoured apple jelly. Use cherry apples prepared as follows the previous day:—Remove the stalks, prick with a needle-pricker, simmer slowly in simple syrup or thinned apple jelly until soft, add a little curaoa to the syrup, and steep for twenty-four hours. Drain the fruit and place one on each frangipani square; splash one side lightly with carmine, and dip into very pale green or ivory-coloured fondant flavoured with curaoa. Set in small souffl  cases.

No. 71.—Use $1\frac{1}{4}$ in. squares of frangipani, sandwiched with apple jelly flavoured with rum and dipped into the same jelly. Have ready sliced bananas prepared as follows:—Remove the skins and cut the fruit into slices $\frac{1}{8}$ in. or at most $3\text{--}16$ in. thick. Cover them with syrup strongly flavoured with rum, and let them steep from six to twenty-four hours. Drain the fruit and set three overlapping pieces on each square, pressing them firmly to the jelly to hold in position. Touch the middle of each slice with a pointed stick dipped in chocolate coverture to mark the centres. Dip into ivory-coloured fondant flavoured with rum, and place in small souffl  cases.

No. 72.—Use frangipani paste $\frac{7}{8}$ in. thick in two layers, sandwich with apricot conserve, cut into strips $1\frac{1}{2}$ ins. wide, and again into irregular shaped diamonds $\frac{7}{8}$ in. wide. Dip into apricot conserve, and on each piece place a section of a small tangerine orange previously prepared as follows:—Remove the rind, divide the fruit into sections, and with a quill hook out the pips. Set to steep for a few hours in simple syrup, strongly flavoured with mandarine. Drain the fruit well before setting the sections on the frangipani. Dip into pale orange-coloured fondant flavoured with mandarine, and when set place in small souffl  cases.

No. 73.—Use the same-shaped frangipani paste dipped as for No. 72. Have ready slices of ripe apricots prepared as follows:—Cut the fruit in halves through the side depressions. Remove the stones and carefully cut into sections $\frac{1}{4}$ in. thick at the outer edge. Steep in simple syrup flavoured with kirsch for a few hours. Drain the fruit and set one section on each piece of the frangipani. Dip into very pale orange-coloured fondant flavoured with kirsch, and set in small souffl  cases.

No. 74.—Use frangipani $\frac{7}{8}$ in. thick in two layers, sandwiched with cr me au beurre flavoured with noyau. Divide into strips $1\frac{1}{4}$ ins. wide, and again into bars $\frac{7}{8}$ in. wide. Dip into hot apricot conserve, and place on top of each half of a drained green almond cut lengthways, placing the fruit the cut edge downward. Dip into very pale green fondant flavoured with noyau and set in small souffl  cases.

No. 75.—Use frangipani $\frac{7}{8}$ in. thick in two thin sheets, sandwiched with apricot conserve. Divide into strips $1\frac{1}{4}$ ins. wide, and again into bars $\frac{7}{8}$ in. wide, and dip into hot apricot conserve. Set on each a large ripe muscat grape from which the pips have been removed with a quill, and which have been steeped for a few hours in a little kirsch or kirsch-flavoured syrup. Dip into pale greenish-yellow fondant flavoured with kirsch, and place in small souffl  cases after inserting small stalks of angelica.

No. 76.—The same as for No. 75, with the following differences—the grapes used must be large purple Gros Colmar or black or red Hamburgh, and the fondant a pale plum colour.

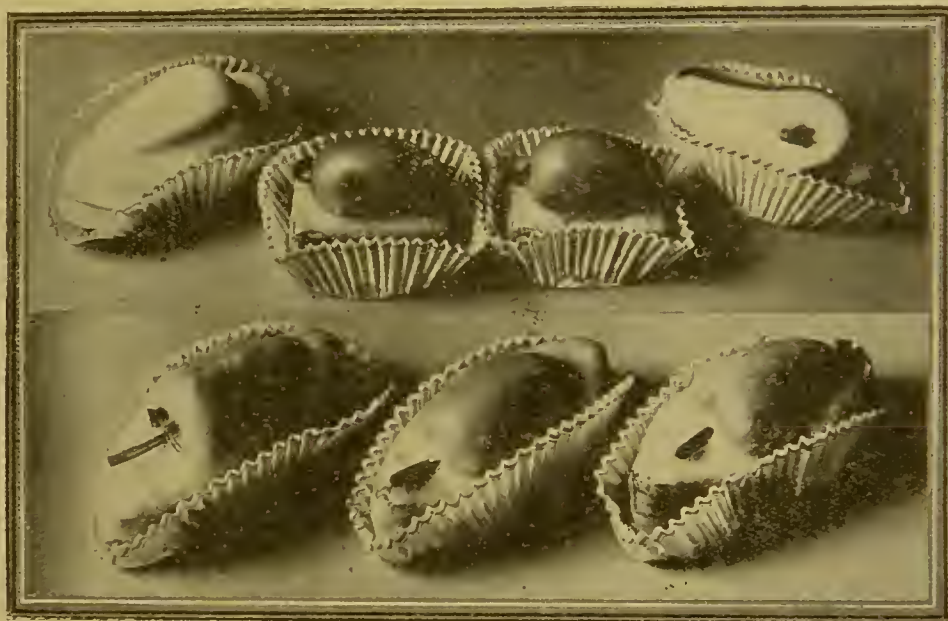
No. 77.—Use frangipani $\frac{7}{8}$ in. thick in two thin sheets, sandwiched with apple jelly. Cut into ellipse shapes with a cutter $1\frac{1}{2}$ ins. by $\frac{3}{4}$ in., and dip into the hot apricot. Set on each a section of pear previously prepared as follows:—Use small white pears not

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quite ripe, blanch them for a minute in boiling water, and neatly remove the rind in cuts from end to end. Simmer them slowly in simple syrup tinted a pale red with carmine and a small piece of cinnamon until soft, but not at all broken. Add a little kirsch when cool and steep for at least six hours. Drain the fruit and cut lengthways into small sections the number required for the pieces of frangipani and set in position. Dip into white fondant flavoured with kirsch. Place in small soufflé cases.

Ordinary red or white glacé pears can be used instead of the fresh fruit, but they are always leathery, and more or less tasteless.

No. 78.—Use the same-shaped frangipani as for No. 77, sandwiched and dipped in the same way. Lightly brown some Valencia almonds, split and stone some large muscatel raisins, and place an almond in farci form between the cut raisins. Place one



No. 78.

No. 75.

No. 76.

No. 77.

No. 79.

No. 80.

No. 81.

on each piece of frangipani and dip into white fondant flavoured with brandy. Set in small soufflé cases.

No. 79.—Use the same-shaped frangipani as for No. 77, sandwiched and dipped in the same way. Have ready some evenly-shaped strawberries, cut them in halves with a silver knife, and place them cut side downwards on the frangipani. Dip into blush-rose coloured fondant flavoured with rum, set a small angelica stalk, and, if desired, a few small pieces of angelica to represent the calyx, and place in small soufflé cases.

No. 80.—Use the same-shaped frangipani as for No. 77, sandwiched with green-gage conserve and dipped in apple jelly flavoured with pruneau. Have ready some ripe greengages prepared as follows:—Split them carefully with a silver knife, remove the stones, and steep them for a few hours in syrup strongly flavoured with pruneau. When

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ready, drain the fruit and set one piece on each ellipse, pinching the fruit into ellipse shape. Dip in very pale yellowish-green fondant flavoured with pruneau, set an angelica stalk to each, and place in small boat-shaped soufflé cases.

No. 81.—Use the same-shaped frangipani as for No. 77, sandwiched and dipped in the same way. Have ready some ripe mulberries prepared as follows:—Gently simmer for a few minutes in simple syrup, and when cool add kirseh and a little rum to flavour. Steep for at least six hours, then drain the fruit and place one on each ellipse. Dip into white fondant flavoured with kirseh and rum, set a small angelica stalk and a small leaf to each, and place in small boat-shaped soufflé cases. The leaves may be piped, moulded marzipan, or artificial as desired.

No. 82.—Use Margharita Genoese half an inch thick, cover with a $\frac{1}{2}$ in. thick sheet of almond paste, cut into strips $1\frac{3}{8}$ ins. wide and divided into narrow strips $\frac{3}{4}$ in. wide. Dip into hot highly-boiled aprieot conserve. Split small bright Tunis dates into two, lengthways, remove the stones, and fill in the stone cavities with a little white crème au beurre flavoured with kirseh, and place one half on each piece of Genoese, the rounded



No. 83.

No. 82 (1).

No. 81.

No. 82 (3).

No. 85.

sides uppermost. Tint the fondant a very pale coffee-cream colour with caramelised sugar, flavour with kirseh, and dip each piece. Decorate very lightly with coffee-cream coloured royal icing, either as: (1) Fine C and inner C scrolls, with extending S scrolls; or (2) a central fine line with fine scalloped lines either side; or (3) two small facing inter-fitting scalloped lines, with a fine outer line either side; or (4) a fine centre line across, with side scalloped lines, Nos. 1 and 3 being shown. Set in small soufflé cases.

No. 83.—Use Margharita Genoese $\frac{1}{2}$ in. thick, cover with a $\frac{1}{4}$ in. sheet of almond paste. Cut into ellipse or pear shapes $1\frac{1}{4}$ ins. long and dip into hot aprieot conserve. Tint the fondant a very pale blush rose pink, flavour with pruneau, and dip each piece. On top of each place a rounded piece of glacé or crystallised pink pear, and set in small soufflé cases.

No. 84.—The same as No. 83, except that white fondant and white pear are used instead of pink.

No. 85.—Use Margharita Genoese $\frac{1}{2}$ in. thick, spread the surface lightly with apricot purée, pin a sheet of almond paste, flavoured with rum, $\frac{1}{8}$ of an inch thick, place on the Genoese and rub quite smooth and level. Stamp out in pear shapes, alternating the cutter to avoid waste. Dip into hot highly boiled apricot purée, and then into cream-coloured fondant, flavoured with rum, and place on top of each a rounded strip, cut from a glacé fig. If desired, the strip of fig may be outlined with a fine line of fondant and a fine rope of coffee-cream coloured royal icing, and a three-stroke plume at the points. Set in small soufflé cases.

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No. 86.—Use Margharita Genoese $\frac{1}{2}$ in. thick, cover with $\frac{1}{4}$ in. thick sheet of almond paste flavoured with orange-flower water; divide into strips $1\frac{1}{4}$ ins. wide, and cut into triangular shapes with alternate cuts to right and left. These cuts should be made leaving the apex of each piece not quite pointed, the points at each side of the base can then be neatly cut, so that each corner will be blunt. Dip the pieces into hot apricot purée, and set on each, near the corners, three $\frac{1}{2}$ in. rounds of soft, mellow citron peel, $\frac{1}{8}$ in. thick. Glacé with very pale green fondant flavoured with green Chartreuse. Decorate with broken C scrolls on the corners as shown, using pale green fondant and a very fine pipe. Place in small soufflé cases.

The easiest way to cut out the small pieces of citron peel is to use a $\frac{1}{2}$ in. cutter and cut through a thick cap of citron, afterwards dividing the pieces into the $\frac{1}{8}$ in. discs.

No. 87.—Use Margharita Genoese $\frac{1}{2}$ in. thick, thinly coat the surface with apricot purée, moisten the débris of Genoese and almond paste left from cutting out the pear shapes with a little kirsch, and spread a thin layer on top of the Genoese. When quite



No. 86.

No. 87.

No. 88.

No. 89.

No. 90.

flat (a little pulverised sugar may be used to dry up the surface when smoothing), divide into strips and squares $1\frac{1}{4}$ ins. each way, and dip into hot apricot purée. Place a small half walnut on each, and dip into pale coffee-cream coloured fondant flavoured with kirsch. Decorate with four rows of the same coloured fondant bulbs, graduating inwards from the four sides. Lift into small soufflé cases.

No. 88.—The same as No. 87 up to cutting out the squares. Dip these in hot apricot purée, and set on each a $\frac{3}{4}$ in. round of glacé apricot. Dip into pale yellow fondant, flavoured with yellow Chartreuse. Decorate with four small C shapes as shown, with tiny plumes between and a central bulb, using the same fondant as for covering.

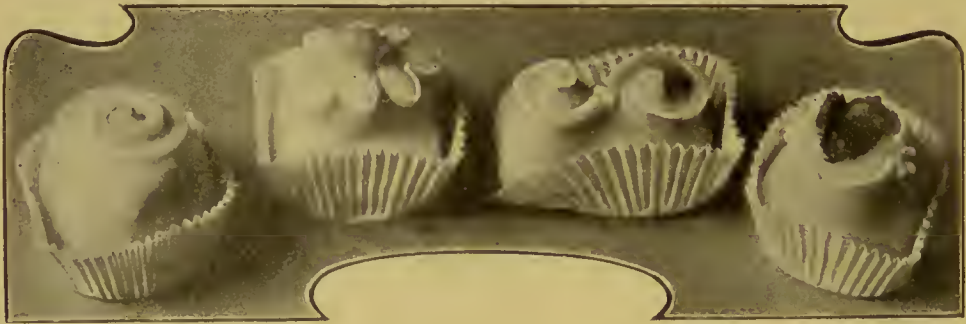
No. 89.—The same as for No. 88, except that the top decoration consists of a ring of tiny fondant plume strokes, pointing inwards to the middle bulb. Set in small soufflé cases.

No. 90.—Use the same coated sheet of Genoese as for No. 87, divide into strips 1 in. wide, and then into long diamond shapes $1\frac{1}{2}$ ins. long. Dip these into hot apricot purée, and set on top of each a diamond of soft mellow orange peel a $\frac{1}{4}$ in. less in length and width than the Genoese. Dip into pale orange-coloured fondant flavoured with mandarine. Decorate the top with a double-spaced frame, the inner one of fine plain lines, the outer of roped lines, either with the same coloured fondant or royal icing. Set in small boat-shaped soufflé cases.

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No. 91.—Use Genoese Margharita $\frac{1}{2}$ in. thick, covered with $\frac{1}{4}$ in. sheet of almond paste, flavoured with pruneau. Cut out $1\frac{1}{4}$ in. rounds, and dip into hot apricot purée. Set on each a round cut from a glacé greengage. With care six can be cut from each fruit, leaving but little besides the stone. Glacé with pale green fondant flavoured with pruneau and decorate with a curled fondant twist of the same coloured fondant. The specimen shown has the fondant curl partly overlined with coffee-cream royal icing, very fine indeed, lifting the curl effectively. Set in small soufflé cases.

No. 92.—Use Margharita Genoese $\frac{1}{2}$ in. thick. Divide into strips $1\frac{1}{4}$ ins. wide, and again into pieces of 1 in. wide. Dip these into hot apricot purée, and set on each an ellipse of almond paste, 1 in. long, $\frac{3}{4}$ in. wide, $\frac{1}{4}$ in. thick, cut from a sheet of paste flavoured with kirsch and blended with the very small pieces of violet débris that will always be found in a box of débris. Dip each piece into very pale Parma violet coloured fondant flavoured with essence of violets. With a little of the same fondant in a paper cornet, pipe eight pear shapes from the outer edges inward. Outline the top edges of these with very fine roped lines of white royal icing, and set a small piece of violet débris in the middle of the ellipse. Place in small soufflé cases.



No. 91.

No. 92.

No. 93.

No. 94.

No. 93.—Use Margharita Genoese $\frac{1}{2}$ in. thick, covered with $\frac{1}{8}$ in. sheet of almond paste, flavoured with either maraschino or kirsch. Divide into $1\frac{1}{2}$ in. strips, and again into $\frac{3}{4}$ in. bars, and dip into hot apricot purée. On each set two spaced halves of small bright glacé cherries, and dip into very pale pink fondant, flavoured the same as the almond paste. With a little of the same fondant in a paper cornet, pipe on each an S shape, curling round the half-cherries. Overline the ends with fine lines of either white fondant or royal icing, set a cross-bar over the middle of latter with a graduated stroke each side of it. Set in small boat-shaped soufflé cases.

No. 94.—Use Genoese Margharita $\frac{1}{2}$ in. thick, divide into strips $1\frac{1}{4}$ ins. wide, and again into bars 1 in. wide. Dip these into hot apricot conserve, and set on each an ellipse of almond paste 1 in. long, $\frac{3}{4}$ in. wide, $\frac{1}{4}$ in. thick, cut from a sheet of paste flavoured with kirsch and blended with the very small débris of rose leaves. Dip into pale pink fondant flavoured with rose water, set a small piece of rose leaf in the middle of each, and with a very fine pipe of white fondant or royal icing, border the top edge with fine roped lines meeting in minaret points at the ends, and divided with small three-stroke plumes at the sides. Place in small round soufflé cases.

No. 95 (Dice).—Use Genoese Margharita $\frac{3}{4}$ in. thick, and cover with a sheet of almond paste $\frac{1}{4}$ in. thick, flavoured with rum. Divide into strips 1 in. wide, and again

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very accurately into cubes of 1 in. Dip into hot apricot purée, and when set into ivory-coloured fondant, flavoured with yellow Chartreuse. With a paper cornet filled with chocolate couverture, pipe on the sides the spots to represent dice markings, holding the cubes on the dipping fork the while so that the spots do not run out of shape. The edges of the dice may be outlined with very fine roped lines in ivory-coloured royal icing to accentuate their sharpness. The top should have the spots put on when the dice have been placed in the small soufflé cases.

Nos. 96 and 96A (Dominoes).—Use Genoese Margharita $\frac{1}{2}$ in. thick, and divide into strips $1\frac{1}{2}$ ins. wide, and then into bars $\frac{3}{4}$ in. wide. Dip these into hot apricot purée. Pin a sheet of almond paste, strongly flavoured with kirsch, $\frac{1}{8}$ in. thick, and divide into strips and bars the same size as the Genoese. Lightly brush them over with hot apricot purée, and either dip with the three-tined dipping fork or cover them with ivory-coloured fondant flavoured with kirsch. Cut the lower edges quite clear of overhanging fondant, dip the Genoese into chocolate couverture, and, when set, lift the tops into position on the chocolate-covered Genoese. With a paper cornet of the couverture, draw a fine line across the middle of each card, and on either side pipe on the spots to



No. 97A.

No. 97.

No. 95.

No. 96

No. 96A.

represent dominoes. It is as well to arrange these in sets of twenty-eight, arranging the cards from the double blank up to the double six. If desired, the join of the two layers may be finely roped with ivory-coloured royal icing. Set in boat-shaped soufflé cases.

Nos. 97 and 97A (Draughts).—Use Genoese Margharita $\frac{1}{2}$ in. thick, covered with $\frac{1}{8}$ in. thick sheet of almond paste, flavoured with orange-flower water and rum. Stamp out rounds with a cutter $1\frac{1}{4}$ ins. in diameter, and dip into hot apricot purée, and when set, in white fondant flavoured with kirsch. With a paper cornet filled with the same fondant, but almost cold, cut to a $\frac{1}{8}$ in. opening, pipe a bulb in the middle of each, and a ring round the outer edge, and midway between these another ring. This will give a very good reproduction of the surface shape of a white draught. No. 97A is the same, except that the glacéing is in chocolate couverture, and the rings and bulb also in chocolate. If desired, the outer edges of both rings may be accentuated with fine roped lines of royal icing, the same colour as the glacé. Set in small soufflé cases.

Both dominoes and draughts have been, and may be, used for the actual playing, and will be fairly certain to attract considerable attention at a reasonably social "social" function.

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BISCUIT FOURS GLACÉS.

Biscuit fours glacés can be best made from two distinct types of biscuit pastes. No. 1, the very light dry paste used for Othellos, etc., generally called Bouchée de Dame, and properly applied to these small petits fours. The other, No. 2, a closer paste, more nearly akin to the better known Biscuits Savoyard.

The No. 1 paste is better adapted to the high rounded forms for fruits, etc., as it retains its raised form whilst baking, and No. 2 to the flatter shapes, such as apricotines, etc., which take their names, not from the form, but the composition of the mouthfuls.

No. 1 PASTE (BOUCHÉE DE DAME).

4 lb. of eggs (separated three parts only of yolks to be used)	1 lb. of soft flour
1 lb. of sugar (castor)	4 ozs. of cornflour
	$\frac{1}{2}$ oz. of vanilla sugar.

Separate the eggs and beat three-quarters only of the yolk with a small whisk into a basin until quite thick. Beat the whites into a very light meringue with the vanilla sugar, and the castor sugar added gradually. Stir in the yolks, and, lastly, the flour and cornflour sifted together. Run out with a small tube on sheets of thin Manilla paper in half-spheres, egg shapes and pear shapes, keeping all the shapes high. Dust with a little flour, and bake in a cool oven, 350 deg. Fah. When baked they will easily lift from the papers, and can have the insides scooped out, either at once or when finished. Keep them dry until needed for finishing.

No. 2 PASTE (A SAVOYARD).

2 lb. eggs (separated)	14 ozs. of soft flour
4 extra yolks	2 ozs. of farina, or cornflour
1 lb. of sugar (castor).	

Beat up exactly as for No. 1, being very careful in stirring in the flour so that the batter may be as firm as possible. Run out on thin Manilla paper in small rounds, dust lightly with pulverised sugar, and bake in an oven 450 deg. F. These biscuits must be used quite fresh to obtain the best results, but can be safely stored for a few days if carefully removed from the papers without damping, and set base to base, and packed carefully away in tins. They make an extremely useful and simple set of fours for moderately cheap menus, and some examples will follow the more elaborate decorative fours made from the No. 1 paste.

BOUCHÉE DE DAME.

No. 98.—Use the rounds for these, hollow out the insides with a vegetable cutter, slightly level the rounded sides of half the number, and fill in the hollowed spaces with very light crème au beurre flavoured with vanilla. Set them together in pairs, the flattened sides downward. Dip into hot highly-boiled apricot purée, and, when set, into pale cream coloured fondant (into which a little well-beaten royal icing has been stirred) flavoured with kirsch. With a paper cornet filled with the same fondant, run a curved spiral from the top down the sides. Place in small soufflé cases.

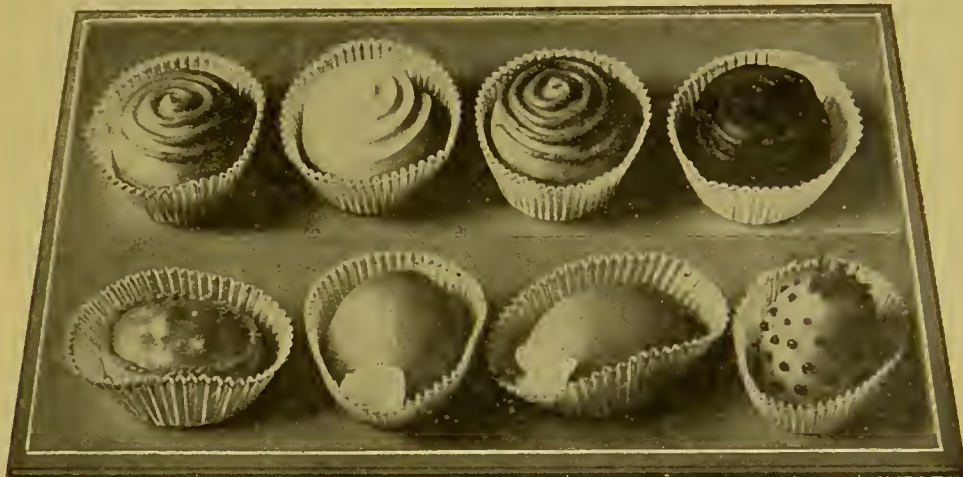
Petits Fours Glacés

No. 99.—The same as No. 98, except that the crème au beurre must be flavoured with strawberry essence and a little rum and tinted pink, and the fondant tinted and coloured in the same way.

No. 100.—The same as No. 98, except that the crème au beurre must be tinted and flavoured with essence of coffee and vanilla sugar, and the fondant flavoured in the same way, and tinted to coffee-cream colour.

No. 101.—The same as No. 98, save that the crème au beurre must be flavoured with a little melted block cocoa and vanilla sugar, and the glacé and curl be chocolate couverture.

No. 102.—Use oval shells, hollow out the insides carefully, and just level the rounded sides, touch the edges with hot apricot purée, fill in the hollows with crème au beurre into which finely powdered walnut praline has been stirred, pin out a piece of almond paste, flavoured with yellow Chartreuse, 3-16 in. thick, stamp out oval pieces the same size as the biscuits, press these on top, covering the cream, and dip into hot apricot



No. 98.

No. 99.

No. 100.

No. 101.

No. 102.

No. 103.

No. 104.

No. 105.

purée. Dip half-walnuts into the apricot, and when drained a minute on the slab lift on the paste. When set dip into very pale coffee-cream coloured fondant flavoured with yellow Chartreuse. With a paper cornet of the same fondant, run a fine plain or roped line along the edges, framing the covered walnut. Set in small boat-shaped soufflé cases.

No. 103.—Use the round biscuits, slightly level the rounded sides of half of them on the sides near the edges so that when topped the joined edges will be at an angle. Hollow out the insides, and fill in with crème au beurre flavoured with noyau, and place a small piece of glacé apricot in the crème of the lower half. Set together in pairs, dip into hot apricot purée, and, when set, into bright yellow fondant flavoured with noyau. When the fondant is firm, tint the sides of the top halves by lightly touching with a pad of cotton wool dipped into fine dry carmine. At the base of the fruit, insert a small stick of angelica for the stalk, and pipe a small green leaf at the side of it. Set these apricots in small round soufflé cases.

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No. 104.—Use the pear-shaped biscuits, level half of them just enough to stand, hollow out the insides, fill in with *crème au beurre* flavoured very slightly with essence of peach and green Chartreuse, join the pieces together, and dip into hot apricot purée. When set, dip into very pale yellow green fondant, and, when firm, tint one side with dry carmine. Place a small angelica stalk, and beside it a green leaf, and for the snuff a small bulb of chocolate couverture. Set in small boat-shaped soufflé cases.

No. 105.—Use the oval biscuits, and holding two together, trim the ends a little so that they will stand on the flat ends. Hollow out the insides and fill with *crème au beurre* flavoured with kirsch and a drop of essence of pineapple. Dip into hot apricot purée, and, when set, into pale orange-coloured fondant flavoured with kirsch. With a paper cornet filled with chocolate couverture, pipe small bulbs in alternately spaced rows from top to bottom. On the top stick six small pointed pieces of angelica to represent the crown of a pineapple. Place in small round soufflé cases.

No. 106.—Use the round biscuits, slightly level the rounded sides of half of them, hollow out the insides, and fill in with *crème au beurre* flavoured with *crème de menthe*. Place the halves together, dip into hot apricot purée, and when set, into pale-green fondant flavoured with *crème de menthe*. On top of each piece place a small round piece of bright glacé cherry, and surround with small upstanding angelica diamonds. Between and below these pipe small bulbs of chocolate couverture. Place in small round soufflé cases.

The following seven examples have floral decoration. They are rather elaborate, and although scarcely suitable for every-day commercial work, are very effective for a few particular dishes on the main table of some special function:—

No. 107.—Use the round biscuits, slightly level half of them, hollow out the middles, and fill in with *crème au beurre* flavoured with essence of violets. Fasten the pieces together, dip into hot apricot purée, and when set, into very pale Parma violet coloured fondant flavoured with essence of violets.

Press some thin pieces of white marzipan into small shell moulds, tap them out, and when quite firm, place the convex side uppermost on top of the spheres. In each, place three small piped violet blossoms, and pipe three small green leaves between them as shown. The blossoms shown are not violets, but large *myosotis*, but they are easier to pipe, and answer equally well.

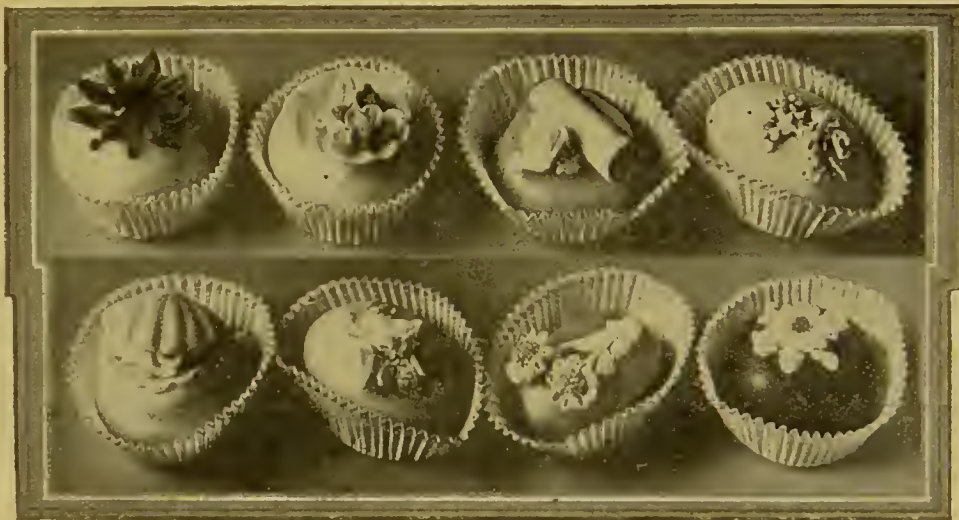
No. 108.—Use the oval biscuits, slightly level half of them, hollow out the insides, fill with *crème au beurre* flavoured with essence of violets and a little kirsch, dip into hot apricot conserve, and when set into very, very pale Parma violet coloured fondant flavoured the same as the *crème*. When set, with a fine pipe of pale green royal icing, run fine trailing lines in spray form, and on these place a few small piped forget-me-nots and two or three long raised pale green leaves, previously run out on waxed paper. Set in small boat-shaped soufflé cases.

No. 109.—Use the larger of the round shells, slightly level the rounded sides so that they will stand. Hollow out the insides, dip the edges into apricot purée, and fill in with *crème au beurre* flavoured with *noyau*. Pin a piece of white almond paste 3-16 in. thick, and stamp out rounds the same size as the shells. Set these on the tops over the cream, press together and dip into hot apricot conserve. When set, dip into pale blush-rose pink fondant flavoured with *noyau*. Cut out small rounds of the almond paste, rub them quite smooth and thin, and, if necessary, again cut to the size of the forms. Roll up in roll form, one-half of each round, and set on top of one half of the top, border the edges of paste with a fine line of chocolate couverture, and at the back of the paste set a very small piped pink rose, and three previously piped leaves of pale green, outstanding. Lift into small round soufflé cases.

Petits Fours Glacés

No. 110.—The same as No. 109 up to the point of glacéing. For each "four," mould two small almond paste shells, and, when firm, set one concave side uppermost on top of the fours. In this, place near the outer edge two small pink piped roses, and one or more previously piped green leaves. Place the other half-shell over the roses, joining the back with a little bulb of royal icing inside. The shells should be half open, showing the roses and leaves inside. Lift into small round soufflé cases.

No. 111.—Use the oval shells, slightly level half of them, hollow out the insides, fill them with crème au beurre flavoured with rose water and a little kirsch. Set them together, dip into hot apricot conserve, and, when set, into very pale blush-rose coloured fondant flavoured as the crème. With a fine pipe of pale green royal icing, run a few foliage lines, and place two small pink piped roses, with pale green leaves previously piped, both blossoms and leaves, of course, arranged as naturally as possible. Set in small soufflé cases.



No. 106.

No. 107.

No. 108.

No. 109.

No. 110.

No. 111.

No. 112.

No. 113.

No. 112.—Use the oval shells, slightly trim half of them so that they will stand, hollow out the insides and fill in with crème au beurre flavoured with orange-flower water and maraschino. Fix the shells together, and dip into hot apricot conserve, and, when set, into ivory-coloured fondant flavoured as the crème. On top of each, place two small yellow daisies on bulbs, and with a plain pale green pipe run stalk lines from the bulbs to the other end of the fours. From this base, set three small long leaves (previously piped), upstanding at a slight angle as shown. Set in small boat-shaped soufflé cases.

No. 113.—Use the round shells, slightly level the rounded sides of half of them, hollow out the insides and fill in with crème au beurre flavoured with melted black cocoa. Fasten together, dip into hot apricot conserve, and, when set, into chocolate couverture.

In the middle of each, place a small pink piped daisy, and around it six small pale green pointed scallops, previously piped on waxed paper. These scallops must be lifted on bulbs so that they are outstanding. If desired, small leaves may replace the scallops. They are much more quickly piped, and almost as effective.

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No. 114.—Apricotines.—Use the small round biscuits à Savoyard, dip the rounded surfaces into thin hot, highly-boiled apricot purée, and, when set, into pale orange-coloured maraschino-flavoured fondant, into which a little light royal icing has been beaten. When quite set, reverse half of the rounds, and in the middle of each place half a teaspoonful of firm cold apricot conserve. Set the other glacé rounds on top, lightly pressing into position, and on top of each place a small crescent-shaped slice of glacé apricot. Lift into small soufflé cases.

No. 115.—Greengageines.—Use the same biscuits and treat in the same fashion, except they must be dipped in pale green fondant flavoured with pruneau, sandwiched with fine-flavoured greengage conserve, and topped with crescent-shaped pieces of glacé greengages.

No. 116.—Framboiseines.—The same as No. 114, except the fondant must be a pale raspberry red flavoured with a little fresh lemon juice and powdered orris root or raspberry essence, and the sandwiching done with very bright (tint with carmine, if necessary) raspberry conserve. Top each with a small star pipe rose of pink raspberry flavoured crème au beurre.



No. 114.

No. 115.

No. 118.

No. 117.—Fraiseines.—The same as No. 114, except the fondant must be a pale salmon pink flavoured with essence of strawberry and a little Jamaica rum, and sandwich with firm strawberry conserve. Top each with a piece of preserved strawberry or a star pipe rose of pink strawberry-flavoured crème au beurre.

No. 118.—Groisselleines.—The same as No. 114, save that the fondant must be blush rose pink flavoured with fresh lemon juice or citric acid and maraschino, the sandwiching being done with bright red currant jelly. Top each one with a star pipe rose of pink maraschino-flavoured crème au beurre, or when in season a bunch of three or four crystallised red or white currants. These small bunches are very easily prepared. Choose large dry bunches, dip into whites of eggs and water in equal proportions, well mixed and strained, drain them and roll in fine castor sugar, and hang on threads in a warm place to dry. Divide with small scissors into bunches, and place in position before the fondant is quite set.

No. 119.—Mandarines.—Treat exactly as for No. 114, except that the pale yellow fondant must be flavoured with mandarine, and the sandwiching done with fine, clear orange marmalade. Top each with a small crescent cut from a green chinois.

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No. 120.—Sevilleines.—The same as No. 119, except that the first coating must be done with clear marmalade, heated, instead of apricot, the sandwiching with Seville orange marmalade, and the topping with a crescent of chinois d'or.

No. 121.—Ananines.—The same as No. 114, with the fondant a pale yellow flavoured with kirsch, the sandwiching with finely-chopped pineapple débris that has been boiled in heavy syrup and drained, and the topping with a piece of glacé pine in any fancy shape.

No. 122.—Bananines.—The same as No. 114, except that the fondant must be pale ivory colour, flavoured with noyau, and the sandwiching done with $\frac{1}{4}$ in. slices of bananas, gently simmered in 36 deg. syrup, and soaked in a little noyau or orange curaçoa afterwards. Top each with a star pipe rose of crème au beurre, to which has been added the pulped débris of the banana slices.

No. 123.—Avelines.—Warm on a wire in the oven some hazel nuts, rub off the brown skins, and put back in the oven to lightly brown. When cold, grind or pound to a fine powder. If at all oily, add a little orange-flower water, and beat into a perfectly smooth paste. Add to twice its weight of crème au beurre, and beat well



No. 121.

No. 126.

No. 127.

together. Use the same biscuits, dip into apricot conserve, and, when set, into very pale coffee cream coloured fondant, flavoured with kirsch. When set, reverse half the biscuit, and with a coarse pipe fill in a bulb of the crème the size of a large hazel nut, and press the tops gently into position. Top each with a star pipe rose of the same crème, and lift into small soufflé cases.

No. 124.—Almondines.—Take a little fine quality white almond paste and soften it by adding maraschino until it can be forced through a $\frac{1}{2}$ in. tube. Use the same biscuits, dip into hot apricot conserve, and, when set, into white fondant strongly flavoured with maraschino. Reverse half of them when set, and with a small Savoy bag and half-inch tube, pipe bulbs the size of a large hazel nut on each reversed round. Top with the other rounds, and gently press together. Top each one with a split half of a Valencia or Sicily almond dusted with sugar and browned in the oven, by which time the sugar should be caramelised. Lift in small soufflé cases.

No. 125.—Cafeines.—Use the same biscuits, dip into hot apricot conserve, and, when set, into pale coffee fondant flavoured and coloured with essence of coffee and a little vanilla sugar. When set, reverse half of them, pipe in a large bulb of coffee crème au beurre, top with the other rounds and gently press together, and, on each, pipe a star pipe rose of coffee crème au beurre. Lift into small soufflé cases.

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No. 126.—Chocolatines.—The same as No. 125, except that the glacé must be chocolate couverture and the crème au beurre chocolate.

No. 127.—Violettines.—The same as No. 125, except that the glacé must be pale Parma violet coloured fondant flavoured with essence of violets, and the crème au beurre, white, flavoured with essence of violets, and have mixed in small pieces of crushed violet débris. Top each with a piece of crystallised violet, and set in small soufflé cases.

No. 128.—Vanillines.—The same as No. 125, save that the glacé must be white fondant flavoured with vanilla, and the sandwiching white crème au beurre, also flavoured with vanilla sugar. Top each with a coarse star pipe rose of the same cream.

No. 129.—Pralines.—Use the same biscuits, dip them into hot apricot conserve, and, when set, into pale coffee cream-coloured fondant flavoured with Benedictine. Reverse half of them when set, and pipe on each a large bulb of crème au beurre flavoured with Benedictine and mixed with powdered almond praline (see "Praline"). Place the top rounds on and gently press into position. Top each with the split half of a green pistachio nut, and lift into small soufflé cases.

CARMELLED FRUIT AND FLOWERS.

The method of caramelling the following examples of preserved fruits and flowers to use with petits fours is the same in all cases, the fruits and almond paste having been moulded as below described, are set on wires for dipping. Fine, hard loaf sugar is boiled in a copper sugar boiler with sufficient water to ensure thorough melting, and with a little cream of tartar added to prevent graining, up to 290 degrees by the sugar thermometer. During the boiling the sides of the pan must be kept free from accumulating sugar, and the sugar itself well skimmed from upthrown dirt or blue. When the proper degree is reached, lift the boiler from the stove, and dip the bottom into cold water, to slightly reduce the heat and prevent discoloration. Dip each prepared piece on its wire into the sugar, and set each to drain and set, either through the spaces of an upturned deep twelve-mesh sieve, or by sticking the wires into a large turnip or potato. A large, thick, round board with bored holes is sometimes used, or any other plan that will hold the wire ends securely may be adopted. The best plan to proceed is to prepare all the Genoese bases first, then model the almond paste and fruits and boil the sugar, dip and drain the fruits, and then dip the Genoese in the fondant glacé, placing the caramelled fruits in position before the fondant covering is set.

No. 130.—Use Genoese "marzipan" or "Margharita" $\frac{1}{2}$ in. thick, split and sandwich with orange marmalade flavoured with mandarine, and divide into squares $1\frac{1}{4}$ ins. each way. Flavour some white marzipan with mandarine, pin $\frac{1}{4}$ in. thick, and divide into squares 1 in. each way. Cut bright orange peel into squares a bare inch each way, and press the soft side down on the marzipan squares. Dip into the caramelled sugar, drain, and when the Genoese squares have been dipped into pale yellow fondant flavoured with mandarine, set the caramelled fruit squarely on top of each piece.

No. 131.—Use the same sized and shaped Genoese squares sandwiched with apricot conserve flavoured with kirsch, and in due course dipped into pale green fondant flavoured with kirsch. Top the small marzipan squares with squares of bright green angelica, dip into the caramelled sugar, drain, and place on the unset fondant.

No. 132.—Use the apricot sandwiched Genoese $\frac{1}{2}$ in. thick, cut into $1\frac{1}{4}$ in. squares, and dip into pale yellow fondant flavoured with kirsch. Cut out from the $\frac{1}{4}$ in. thick kirsch-flavoured marzipan 1 in. squares, and top them with bare inch squares of thin glacé pineapple, dip into the caramelled sugar, drain and set squarely on the pieces of fondant-covered Genoese.

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No. 133.—Use $\frac{1}{2}$ in. thick Genoese, split and sandwich with bright greengage jam flavoured with pruneau. Cut into strips $1\frac{3}{8}$ ins. wide and again into pieces $1\frac{1}{4}$ ins. wide, and in due course dip into pale green fondant flavoured with pruneau. Flavour firm white marzipan with pruneau and mould into small spheres $\frac{3}{4}$ in. through. Remove the stones from glacé greengages (after dipping into hot water to clear away the surface sugar), by cutting into four-pointed, ellipse-shaped pieces. This is easily done with two cuts round the circumference, the one at right angles with the other. Wrap each piece round one of the spheres in farci form, so that when set on its base on the uncovered under side one-third of the sphere is outstanding. Dip each piece into the caramelised sugar, drain and set on the unset fondant-covered Genoese, the farci end being placed facing the Genoese end.



No. 131.	No. 132.	No. 133.	No. 134.	
No. 135.	No. 136.	No. 137.	No. 138.	No. 139.
No. 140.	No. 141.	No. 142.	No. 143.	No. 144.

No. 134.—The same as No. 133, except that the Genoese is cut $1\frac{1}{4}$ ins. square, the marzipan is moulded round and slightly pressed, and the greengage is cut in rounds and pressed pulp side down on the marzipan before dipping in the caramelised sugar.

No. 135.—Use Genoese $\frac{1}{2}$ in. thick, split, sandwich with coffee-flavoured crème au beurre, cut into strips $1\frac{3}{8}$ ins. wide, and divide into bars $1\frac{1}{4}$ ins. wide. In due course dip into pale coffee-cream coloured fondant flavoured with coffee and vanilla sugar. Use firm white marzipan flavoured with kirsch. Roll up the spheres $\frac{3}{4}$ in. through, slightly

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lengthen and flatten them, and press a half-shelled walnut on each. The marzipan must be touched with apricot purée to ensure adhesion. Dip into the caramelised sugar, drain and place on top of the unset fondant-covered Genoese.

No. 136.—Use the same sandwiched Genoese as for No. 135, cut into strips $1\frac{1}{2}$ ins. wide, and divide into pieces 1 in. wide, and in due course dip into the coffee fondant. Use the kirsch-flavoured marzipan, and roll into spheres $1\frac{1}{4}$ ins. through, flatten and divide each into two, set them arched on the cut edges, and press a quarter of a shelled walnut on each side. Dip into caramelised sugar, drain and place on the unset fondant-covered Genoese.

No. 137.—Use $1\frac{1}{4}$ in. squares of the $\frac{1}{2}$ in. thick Genoese. Sandwich with white crème au beurre flavoured with essence of violets, and dip in due course into pale Parma violet coloured fondant flavoured with essence of violets. Roll up kirsch-flavoured white marzipan into spheres $\frac{3}{4}$ in. through, slightly flatten, and press into the tops two or three pieces of crystallised violets, dip into the caramelised sugar, drain and place on top of the unset fondant covering of the Genoese.

No. 138.—The same as No. 137, except the flowers used must be lilac and the crème au beurre and fondant flavoured with essence of lilac instead of violets.

No. 139.—The same as No. 138, except that the Genoese must be cut $1\frac{1}{2}$ ins. by 1 in., the fondant white, and the marzipan oval or ellipse instead of round.

No. 140.—The same as No. 138, except that the fondant must be pale green, and both fondant and the crème au beurre flavoured with green Chartreuse.

No. 141.—Use Genoese $\frac{1}{2}$ in. thick, split, sandwich with crème au beurre flavoured with crème de menthe, cut into strips $1\frac{1}{2}$ ins. wide, and, cutting alternately to right and left, into triangle-shaped pieces. In due course dip into very pale green fondant flavoured with crème de menthe, and top with small cornucopias made as follows:—Flavour white firm marzipan with kirsch, pin $\frac{1}{8}$ in. thick, and cut out rounds $1\frac{1}{2}$ ins. in diameter. Pinch up two sides to a point, leaving an open front, and into this press three or more pieces according to size of crystallised violets. Dip into the caramelised sugar, drain, and top the Genoese triangles as directed.

No. 142.—Use Genoese $\frac{1}{2}$ in. thick, split, sandwich with apricot conserve, and stamp out in pear shapes $1\frac{1}{2}$ ins. long. In due course dip into very pale blush rose coloured fondant flavoured with noyau. Use firm white marzipan flavoured with noyau and a little orange-flower water, and mould small cornucopias, solid except for the sloping open mouth. In these set a large piece of crystallised violet, and fix firmly. Dip into the caramelised sugar, drain and set on the fondant-covered pear shapes.

No. 143.—Use Genoese $\frac{1}{2}$ in. thick, split, sandwich with crème au beurre flavoured rose, cut into $1\frac{3}{8}$ in. strips, and divide into bars $1\frac{1}{8}$ ins. wide. In due course dip into very pale rose-coloured and flavoured fondant. Roll up soft white marzipan flavoured with orange-flower water into spheres $\frac{3}{4}$ in. through, slightly lengthen, and press on top at an upstanding angle a large piece of crystallised violet. Dip into the caramelised sugar, drain, and place on top of the unset fondant-covered Genoese.

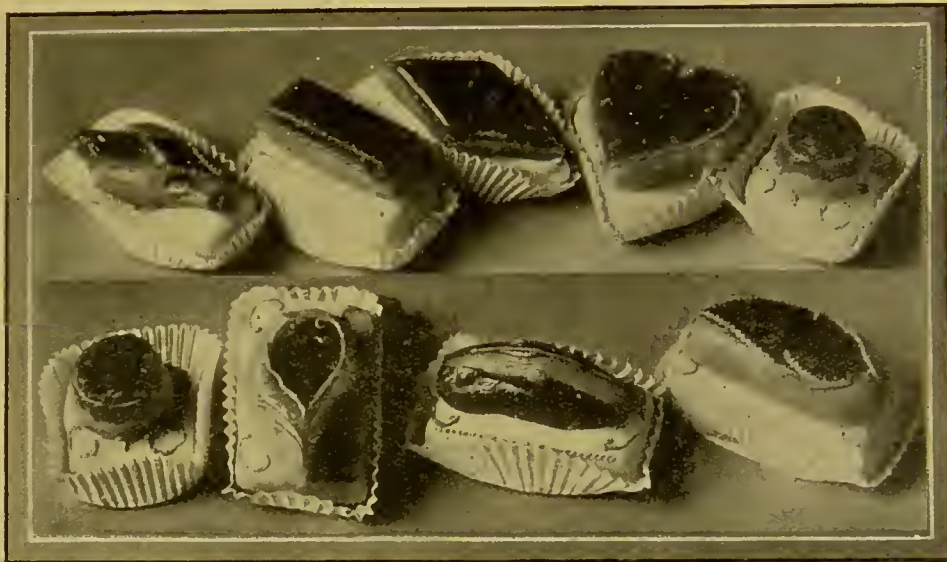
No. 144.—Use Genoese $\frac{1}{2}$ in. thick, split, sandwich with clear marmalade flavoured with mandarine, cut into strips $1\frac{3}{8}$ ins. wide, and divide into bars $1\frac{1}{8}$ ins. wide, and in due course dip into pale orange-coloured fondant flavoured with mandarine. Flavour some firm white marzipan with mandarine, pin $\frac{1}{4}$ in. thick, and stamp out small cutlet shapes. Curl the smaller ends inward, and divide the larger ends midway in a curved line. Cut a piece of the inside of citron peel the same thickness, and stamp out small crescents, open the curved cut lines and insert the crescents so that each spreads the opening, the outer end of the crescent following the curve of the marzipan. Dip into the caramelised sugar, drain, and set on the fondant-covered Genoese.

No. 145.—Use Genoese $\frac{1}{2}$ in. thick, split, sandwich with crème au beurre flavoured

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with lemon zest. Cut into strips $1\frac{3}{4}$ ins. wide, and divide into bars $\frac{3}{4}$ in. wide. In due course dip into very pale green fondant flavoured with mandarine. Flavour firm white marzipan with mandarine, roll up into small pear shapes with blunted ends, flatten slightly, split the larger ends half the pear lengths, insert in each cut a diamond-shaped piece of citron peel, and from the small end, longitudinally, a smaller angelica diamond. Dip into the caramelised sugar, drain, and place on the unset fondant-covered Genoese. With a small pipe of coffee cream coloured royal icing, run curved roped lines along each of the base sides of the two diamonds.

No. 146.—Use the same shaped and sandwiched Genoese as for No. 145. In due course dip into pale green fondant flavoured with green Chartreuse. Pin firm white marzipan, flavoured with green Chartreuse, $\frac{1}{4}$ in. thick, and divide into small fingers $1\frac{1}{2}$ ins. long by $\frac{1}{2}$ in. wide. Top these with strips of the inside of citron peel the same



No. 145.	No. 146.	No. 147.	No. 148.	No. 149.
No. 150.	No. 151.	No. 152.	No. 153.	

size. Dip into the caramel, drain, and place on top of the fondant-covered Genoese. If desired, small roped lines of coffee cream coloured royal icing may be run along the base edge of the sides of the citron, and fine plain lines the same colour along the side margins of the Genoese.

No. 147.—The same as No. 146, except that Genoese, marzipan and citron peel must be cut long diamond shape, the Genoese being slightly larger in area than the marzipan and citron.

No. 148.—Use Genoese $\frac{1}{2}$ in. thick, split, sandwich with clear marmalade, and stamp out small heart shapes $1\frac{3}{4}$ ins. in breadth and depth. In due course dip into pale green fondant flavoured with kirsch. Flavour some firm white marzipan with kirsch, pin out 3-16 in. thick, and stamp out small heart shapes rather less in size than the Genoese. Top these with small hearts of insides of citron caps. Dip into the caramel, drain, and place on the unset fondant-covered Genoese.

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No. 149.—Use Genoese $\frac{1}{2}$ in. thick, split, sandwich with apricot conserve, divide into squares $1\frac{1}{4}$ ins. each way, and at the proper time dip into cream-coloured fondant flavoured with yellow Chartreuse. Flavour firm white marzipan with yellow Chartreuse, and cut out small rounds $\frac{1}{4}$ in. thick and 1 in. in diameter. Top these with small thin rounds the same size of glacé pineapple, dip into the caramelled sugar, drain, and set on the fondant-covered Genoese squares.

No. 150.—The same as No. 149, except that the fondant should be pale orange and the marzipan pale green.

No. 151.—Use Genoese $\frac{1}{2}$ in. thick, split, and sandwich with apricot purée flavoured with rum. Divide into oblong pieces $1\frac{1}{2}$ ins. long by 1 in., and at the proper time dip into pale green fondant flavoured with rum and orange-flower water. Flavour some firm white marzipan the same way, pin $\frac{1}{4}$ in. thick, and cut into small outlet shapes. Round the edges a little, and in the larger end press an ellipse-shaped piece of glacé pineapple. Dip in the caramel, drain, and place on top of the fondant-covered Genoese.

No. 152.—Use Genoese $\frac{1}{2}$ in. thick, split, sandwich with crème au beurre flavoured with kirsch, divide into finger shapes $1\frac{3}{4}$ ins. long by $\frac{3}{8}$ in. wide, and dip in due course into cream-coloured fondant flavoured with kirsch and a little old Jamaica rum. Roll up some firm white marzipan strongly flavoured with old Jamaica rum into torpedo shapes $1\frac{1}{2}$ ins. long. On each side press a narrow ellipse-shaped piece of Tunis date, dip into the caramel, drain, and place on the fondant-covered Genoese.

No. 153.—The same as No. 152, except that the fondant is pale green flavoured with green Chartreuse, and the marzipan pale green flavoured with kirsch. The marzipan must be pressed slightly flat, and one larger piece only of Tunis date pressed on top.

No. 154.—The same as No. 152, except that the cream for sandwiching is flavoured with orange curaçoa, and the fondant is pale coffee cream colour flavoured with orange curaçoa, and the marzipan flavoured with the same liqueur.

No. 155.—Use Genoese $\frac{1}{2}$ in. thick, split, and sandwich with crème au beurre into which a little noyau and some powdered almond praline has been stirred. Stamp out in small pear shapes or isosceles triangles $1\frac{1}{2}$ ins. long by 1 in. at the widest point. In due course dip into very pale coffee cream coloured fondant flavoured with essence of coffee and noyau. Mix a little of the powdered praline into white marzipan and flavour with noyau. Pin out $\frac{1}{4}$ in. thick and stamp out the same sized pieces as the Genoese. Brown blanched Valentia almonds in the oven, and set one firmly on each piece of marzipan; dip into the caramelled sugar, drain, and set on the unset fondant-covered Genoese.

No. 156.—Use the same sandwiched Genoese as for No. 155. Cut out squares $1\frac{1}{4}$ ins. each way, and at the proper time dip into pale rose-coloured fondant flavoured with maraschino. Flavour white marzipan with maraschino, tint it a pale green, and mould into small cones $\frac{3}{4}$ in. through at base and 1 in. high, with rounded tops. Brown carefully split halves of Valentia almonds, and press three halves on the sides of the cones, points upwards. Dip into the caramelled sugar and place on the unset fondant-covered Genoese.

No. 157.—Use Genoese $\frac{1}{2}$ in. thick. Split and sandwich with crème au beurre flavoured with essence of wild cherry. Cut into oblong pieces $1\frac{1}{2}$ ins. long by 1 in. wide, and in due course dip into white fondant flavoured in the same way. Flavour white marzipan with kirsch and tint it pale green. Mould into short-pointed torpedo shapes 1 in. long by $\frac{1}{2}$ in. at their widest. Take oval-shaped bright glacé cherries, cut a small piece off one end of each, and split them rather more than half their length. Fix one on each end of the marzipan, so that the cuts open out, leaving a diamond shape of the marzipan showing on top. Dip into the caramelled sugar, drain, and place one on each piece of glacé Genoese before the fondant is quite set.

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No. 158.—The same as No. 157, save that the marzipan must be slightly longer, only one cherry used, which must not be cut at one end, but be split a little to one side of the middle, and after dipping, draining, and placing in position must have its cut edges and the wider side outlined with fine roped lines of pale green royal icing, curved from the sides to meet at the end of the cherry. If desired, small C shapes of the same royal icing may be piped on the corners of the Genoese.

No. 159.—The same as No. 157, except that the fondant should be pale green. The marzipan should be oval, thus spreading the cut cherries more widely, and the marzipan should be framed with roped curved lines of pale coffee cream coloured royal icing.

No. 160.—Use the same shaped Genoese as for No. 157, sandwiched and glacéd in the same way. Pin some of the pale green marzipan $\frac{1}{8}$ in. thick, cut into strips $1\frac{1}{2}$ ins. wide, and with the filbert rout biscuit-cutter cut one edge into points. Divide into four-point pieces, and fold each piece so that the points enfold half the length of a cherry in filbert fashion. Shape the other end to a point in pear shape, pinching away any paste



No. 154.	No. 155.	No. 156.	No. 157.	No. 158.	No. 159.
No. 160.	No. 161.	No. 162.	No. 163.	No. 164.	

in excess. Near the smaller end place a small diamond of angelica at the slight upward and outward angle. Dip into the caramelled sugar, drain, and set on the glacéd fondant. If desired, the points may be outlined with fine roped lines of pale green or coffee cream coloured royal icing. If this be done, small curved lines should also be set from the sides to the stalk end.

No. 161.—Use the same-shaped Genoese as for No. 157, sandwiched and glacéd in the same way. Mould the same marzipan into small egg shapes, use large oval glacé cherries, and cut away about one-fourth at a sloping angle. Split the under longer side only, and wrap round the one end of the marzipan so that nearly a half stands out at the end. Dip into the caramelled sugar, drain, and set on top of the glacéd Genoese. If desired, the top outlines of the cherry may be piped with fine roped lines, and small

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plumes be put on the outstanding end of the marzipan, with either pale green or coffee cream coloured royal icing.

No. 162.—Use Genoese shaped, sandwiched, and glacéd as for No. 157. Mould some of the same marzipan into small pear shapes $1\frac{1}{4}$ ins. long. With a sharp knife, cut a V shape at the longer end, like the head of a bishop in chess sets. Cut away both sides of a glacé cherry, leaving about $\frac{1}{2}$ in. thick, wedge shape. Insert this in the cleft of the marzipan, and behind it, down to the small end, set a small diamond of angelica. Dip in the caramelled sugar, drain, and place on the glacéd Genoese. If desired, the edges of the cleft may be outlined with fine roped royal icing lines and two curved lines from the sides to the small end, both in very pale green.

No. 163.—Use Genoese $\frac{1}{2}$ in. thick. Split, sandwich with crème au beurre flavoured with kirsch, and divide into fingers $1\frac{1}{2}$ ins. long by 1 in. wide. In due course dip into very pale blush rose coloured fondant flavoured with kirsch. Flavour white marzipan strongly with mandarine and roll into a rope 1 in. thick. Thin both sides a little by rubbing down. Take a $1\frac{1}{4}$ in. wide strip of flat angelica, dip into hot water to remove surface sugar and render pliable, and make an opening by cutting the entire length down the middle of the under side. Open this and enfold the strip of marzipan inside, the cut side being underneath, but meeting at the two edges. Divide into pieces $\frac{3}{8}$ in. wide and press a little so that the marzipan bulges a little at each side, each piece retaining its slightly domed top. Dip into the caramelled sugar, drain, and place in position on the unset fondant-covered Genoese.

No. 164.—The same as No. 163, except that the cut pieces are turned half over on their edges before pressing so that the bulging marzipan is on top. Dip, drain, and set on the glacéd Genoese.

No. 165.—Use the same sandwiched Genoese as for No. 163. Divide into strips $1\frac{1}{2}$ ins. wide, and then by cutting at an angle into irregular-shaped diamonds 1 in. wide. In due course dip into the same kirsch-flavoured blush rose coloured fondant. Pin some of the same marzipan $\frac{1}{4}$ in. thick, divide into strips $1\frac{3}{8}$ ins. wide, and again into irregular-shaped diamonds $\frac{3}{4}$ in. wide. Cut bright green angelica the same shape, but slightly smaller, and press on top of the marzipan, dip into the caramelled sugar, drain, and place on top of the unset fondant-covered Genoese.

No. 166.—Use the same sandwiched Genoese as for No. 163. Cut into squares $1\frac{1}{4}$ ins. each way, and in due course dip into the same fondant. Roll up some of the same marzipan into spheres $\frac{7}{8}$ in. through, cut small isosceles triangles of angelica, and press four, points upward, on the sides of the spheres. Dip into the caramelled sugar, drain, and place on top of the unset fondant-covered Genoese. If desired, the edges of the angelica may be outlined with very fine roped lines of pale green royal icing.

No. 167.—Use Genoese $\frac{1}{2}$ in. thick. Split, sandwich with crème au beurre flavoured with essence of violets, and divide into strips $1\frac{1}{2}$ ins. wide, and again into fingers 1 in. wide. At the proper time dip into pale Parma violet coloured fondant flavoured with essence of violets. Flavour white marzipan with green Chartreuse and tint slightly green. Pin 3-16 in. thick, cut into strips $1\frac{3}{4}$ ins. wide, and curl both edges inwards, leaving a hollow along the middle of each strip. Divide into pieces $\frac{3}{8}$ in. wide, and in each hollow set a large crystallised violet. When set quite firm, dip into the caramelled sugar, drain, and place upon the unset fondant-covered Genoese.

No. 168.—Use Genoese $\frac{1}{2}$ in. thick. Split, sandwich with highly-boiled apricot purée, divide into pieces $1\frac{3}{8}$ ins. by $1\frac{1}{8}$ ins., and in due course dip into the pale orange-coloured fondant flavoured with mandarine. Use white marzipan flavoured with marschino, roll up into small cork shapes $1\frac{1}{8}$ ins. long by $\frac{3}{4}$ in. through. Cut strips of firm

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glacé apricot $\frac{1}{2}$ in. wide, remove the soft pulp, and bend saddle-wise across the middle of the marzipan corks. Dip into the caramelised sugar, drain, and place on the unset fondant-covered Genoese. If desired, the edges of the apricot strips may be very finely roped with pale green or coffee cream coloured royal icing.

No. 169.—The same as No. 158, save that the band of apricot must be set at an angle on the marzipan instead of being at right angles. If the apricot be outlined with the royal icing, curl the lines round to the ends of the cork shapes, making the two ends suggest a broken S scroll.



No. 165.	No. 166.	No. 167.	No. 168.	No. 169.
No. 170.	No. 171.	No. 172.	No. 173.	
No. 174.	No. 175.	No. 176.	No. 177.	

No. 170.—Use Genoese $\frac{1}{2}$ in. thick. Split it, sandwich with crème au beurre flavoured with rose attar, divide into squares $1\frac{1}{4}$ ins. each way, and at the proper time dip into pale rose coloured and flavoured fondant. Use soft white marzipan flavoured with orange-flower water, shape into small square-based pyramids, and cover with broken crystallised rose-leaves, as rocky as possible. Dip into the caramelised sugar, drain, and place squarely on the unset fondant covering of the Genoese.

No. 171.—The same Genoese as No. 170, except that the pieces must be cut $1\frac{1}{2}$ ins. long by $1\frac{1}{2}$ ins. wide. At the proper time dip into the rose-coloured and flavoured fondant. Use white marzipan flavoured with kirsch, pin $\frac{1}{4}$ in. thick, and stamp out small kidney-

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shaped pieces. On these press two or three pieces of crystallised rose-leaves, dip into the caramelised sugar, drain, and place on the unset fondant covering of the Genoese.

No. 172.—Use the same sandwiched Genoese as for No. 170. Stamp out in rounds $1\frac{1}{2}$ ins. in diameter, and in due course dip into the rose-coloured and flavoured fondant. Roll up into spheres $\frac{7}{8}$ in. in diameter some of the same soft marzipan, and press on the sides, upstanding, five crystallised rose-leaves. Dip into the caramelised sugar, drain, and place on the unset fondant covering of the Genoese.

No. 173.—Use Genoese $\frac{1}{2}$ in. thick. Split and sandwich with crème au beurre strongly flavoured with noyau. Divide into pieces $1\frac{1}{2}$ ins. long by 1 in. wide, and at the proper time dip into cream-coloured fondant flavoured with noyau. Cut away the lower ends of glacé red pears, about one-third of their lengths, place these on one side and divide the larger pieces into four, like sections of oranges. Mould up oval pieces of pale green marzipan flavoured with noyau; divide each in two, press a piece of pear and a piece of marzipan together into pear shape, smoothing with the fingers. Dip into the caramelised sugar, drain, and place on the fondant-covered Genoese. If desired, the join of the paste and pear may be roped in an arching line with a fine scalloped line on the marzipan side of the roped line, pale green royal icing being used.

No. 174.—The same as No. 173, except that the cut-away lower ends of the red pears must be split in two, and the rest of the pear shape be moulded marzipan as shown. Two finely-roped lines of pale green royal icing, starting from the middle of the join, may be curved down and along the sides, and the larger end of the pear be finished with a fine long seven-stroke plume, of course, after placing the caramelised pear in position.

No. 175.—Use Genoese $\frac{1}{2}$ in. thick. Split, sandwich with noyau-flavoured crème au beurre, and divide into $1\frac{1}{4}$ in. squares. In due course dip into pale pink noyau-flavoured fondant. Use soft white marzipan flavoured with kirsch and tint pale green. Mould into spheres $\frac{3}{4}$ in. in diameter, and on each set $\frac{3}{4}$ in. of the stalk end of a red or white pear, removing the stalk first. Mould the marzipan over the edges, so that only $\frac{1}{2}$ in. is outstanding. The sphere will be slightly flattened when finished. Dip into the caramelised sugar, drain, and place in position on the fondant-covered Genoese.

No. 176.—Use Genoese $\frac{1}{2}$ in. thick. Split, sandwich with highly-boiled apricot conserve, divide into squares $1\frac{1}{4}$ ins. each way, and at the proper time dip into white fondant strongly flavoured with maraschino. Flavour some white marzipan with maraschino, tint it pale green, and roll up into spheres $\frac{3}{4}$ in. in diameter. Choose small glacé figs, cut away one-third at the stalk end, remove a portion of the pulp from the larger pieces, with a $\frac{3}{8}$ in. round cutter cut through the pulp, removing the eye, and then divide into two. Wrap these on the sides of the spheres of marzipan so that they enclose it, but with gaping sides and an open middle. Dip into the caramelised sugar, drain, and set on the fondant-covered Genoese. If desired, the separated edges of the pieces of fig may be outlined with fine roped lines of pale green or pale coffee cream coloured royal icing.

No. 177.—Use the same squares of Genoese as for No. 176, dipped into the same fondant. Use also the same marzipan moulded into slightly longer spheres $\frac{7}{8}$ in. in diameter. Place on these the stalk pieces of figs cut from those used for No. 176; press the stalks upward on the spheres, pressing them a little flat. Dip into the caramelised sugar, drain, and place on the fondant-covered Genoese. If desired, the edges of the fig pieces may be outlined with four small C shapes with incurved ends, and small tassels between, in very pale coffee cream coloured royal icing.

The whole of these caramelised fours glacés must be served in small white soufflé cases.

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The twenty following examples are all made on the same lines. They are quite new in character, but vary only in flavours and shapes and the crèmes used inside and out. In each case small fancy-shaped moulds are used, almost all shapes being suitable. The moulds are lined with thin sweet paste, after being lightly buttered or waxed. The easiest way to line them is to set a group of moulds (twenty-four or thirty) close together, pin a piece of paste quite thin, roll it up on the pin, unroll on top of the moulds, and with a small piece of short paste press into the individual shapes. Lightly pass the pin over the tops to cut away the paste from the edges. If the pin should not cut quite through in all cases, use the flat edge of a palette knife to finish as each is lifted. When the paste lining is neatly adjusted, pipe with a paper cornet a little apricot conserve in each, sufficient to cover the bottom only. Bake in a warm oven to a delicate colour. When cold, the cases should be quite filled with very light crème au beurre, flavoured and coloured in accordance with the instructions to follow.

Use the same moulds, butter or wax them, and dip into dry flour. If wax be used, the flour must be slightly warmed, or sufficient will not adhere. Prepare some heavy Italian meringue, hot, but beaten until quite cold. Pipe sufficient in each mould to



No. 178. No. 179. No. 180. No. 181. No. 182. No. 183. No. 184.

almost fill it, pass the palette knife over each, leaving the middles slightly concave, dust slightly, and bake in a cool oven until just set. After being out of the oven one minute, they can be tapped out easily from the moulds. When cold, fix the corresponding shapes to the cream-filled cases, dip into hot apricot conserve, then into fondant flavoured as in following instructions. Decorate with crème au beurre as shown, and set in small white or pale green soufflé cases. The shapes shown are not arbitrary, but the simple decoration is suitable to the examples given.

No. 178.—Shape, a rounded ellipse shell; crème, vanilla white; fondant, white, vanilla flavoured; decoration, four outer pointing stars coffee crème, middle upstanding star vanilla crème.

No. 179.—Shape, oblong shell mould; crème, yellow, flavoured orange with mandarine; fondant, pale yellow, flavoured with mandarine; decoration, a bisecting line of upstanding stars, alternately orange and vanilla crème.

No. 180.—Shape, a finger shell mould; crème, coffee; fondant, pale coffee cream colour, flavoured with coffee and vanilla; decoration, a bisecting line of waved rope in coffee crème.

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No. 181.—Shape, a wide oblong shell mould; crème, pale pink, flavoured with maraschino; fondant, pale pink, flavoured with maraschino; decoration, a diagonal line of upstanding stars, alternately pink maraschino and vanilla crème.

No. 182.—Shape, plain square sloping-sided mould; crème, white, flavoured with kirsch; fondant, white, flavoured with kirsch; decoration, four inward-pointing stars coffee, central upstanding star kirsch crème.

No. 183.—Shape, square shell mould; crème, pale green, flavoured with noyau; fondant, pale green, flavoured with noyau; decoration, four outpointing stars in pale green, central upstanding star in coffee crème.

No. 184.—Shape, square shell mould; crème, pale rose, flavoured with essence of rose; fondant, pale rose, flavoured rose; decoration, five upstanding stars, four outer ones green crème, central one rose crème.

No. 185.—Shape, round shell mould; crème, white, flavoured with essence of violets; fondant, pale Parma violet colour, flavoured with essence of violets; decoration, a ring of nine upstanding stars of pale green crème and a central star of pale violet or white crème.



No. 185. No. 186. No. 187. No. 188. No. 189. No. 190. No. 191.

No. 186.—Shape, plain round sloping-sided mould; crème, white, flavoured with orange-flower water and a little rum; fondant, crème colour, flavoured with orange-flower water and rum; decoration, a ring of nine stars in coffee-coloured and flavoured crème, and a central star of pale green crème.

No. 187.—A triangular-shaped shell mould; crème, white, flavoured with orange curaçoa; fondant, very pale coffee crème colour, flavoured with orange curaçoa; decoration, three inward-pointing stars of coffee crème and central upstanding star of pale green crème.

No. 188.—A triangular-shaped shell mould; crème, white, flavoured with yellow Chartreuse; fondant, pale yellow, flavoured with yellow Chartreuse; decoration, three outward-pointing stars of chocolate crème and a central upstanding star of the white Chartreuse-flavoured crème.

No. 189.—Shape, a deep round mould with outward curved sides; crème, white, flavoured with green Chartreuse; fondant, pale green, flavoured with green Chartreuse; decoration, a six-pointed star of chocolate crème with a central upstanding star of pale green crème.

No. 190.—Shape, same as for No. 189; crème, white, flavoured with orange zest; fondant, pale orange, flavoured with orange zest; decoration, a six-pointed star of orange-flavoured crème, with a central upstanding star of coffee crème.

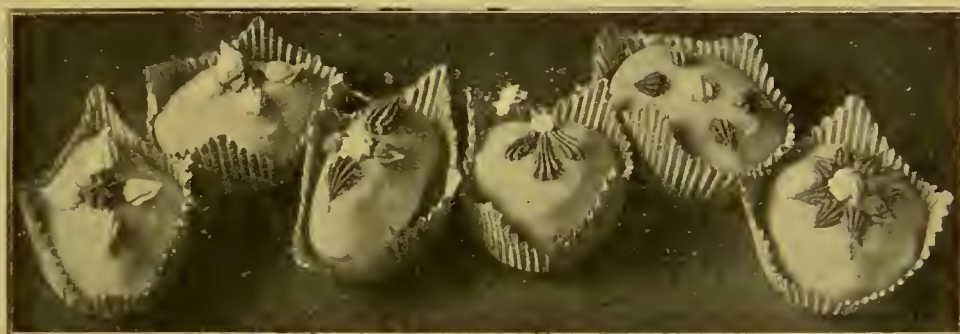
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No. 191.—Shape, same as for No. 189; crème, pale green, flavoured with crème de menthe; fondant, pale green, flavoured with crème de menthe; decoration, five upstanding stars, the four outer ones green and the central one chocolate crème.

No. 192.—Shape, diamond shell mould; crème, pale pink, flavoured with essence of wild cherry; fondant, pale pink, flavoured with wild cherry; decoration, four out-pointed stars of the cherry-flavoured crème and a central upstanding star of pale green crème.

No. 193.—Same mould as for No. 192; crème, white, with powdered almond praline mixed with it; fondant, very pale coffee crème colour, coloured with caramelised sugar and flavoured with kirsch; decoration, four out-pointing stars of pale green crème and a central upstanding star of chocolate crème.

No. 194.—Shape, small boat-shape mould; crème, white, flavoured with powdered walnut praline; fondant, very pale coffee crème colour, coloured with caramelised sugar and saffron and flavoured with orange curaçoa; decoration, four outstanding stars of coffee crème and a central star of the praline crème.



No. 192. No. 193. No. 194. No. 195. No. 196. No. 197.

No. 195.—Heart-shaped sloping-sided mould; crème, white, flavoured with old brown brandy; fondant, white, flavoured with kirsch; decoration, a three-stroke plume of coffee crème, with a base star of pale green crème.

No. 196.—Shape, an oblong shell mould; crème, white, flavoured with essence of violets; fondant, pale Parma violet colour, flavoured with essence of violets; decoration, four spaced outward pointing stars of pale Parma violet tinted crème, with a central upstanding star the same colour.

No. 197.—Shape, an ellipse with four outward curves each side; crème, white, flavoured with mandarine; fondant, white, flavoured with orange-flower water; decoration, an eight-pointed star of chocolate crème, with a central upstanding star of pale green crème.

The following sixteen examples are made with a foundation of sweet paste, baked in different shaped biscuit moulds, as the previous set, being about one-third filled with stiff apricot conserve before baking. When cold, they are fully filled with crème au beurre as afterwards described, topped with firm Italian meringue, and glacéd with flavoured fondant. The meringue should be slightly flavoured with orange-flower water or a few drops of neroli, added whilst heating.

No. 198.—Mould, square with sloping fluted sides; crème au beurre, white, flavoured with vanilla; meringue, piped with a small plain pipe, small pointed cones at each corner, smaller cones between, and a large central cone; fondant, white, flavoured with vanilla.

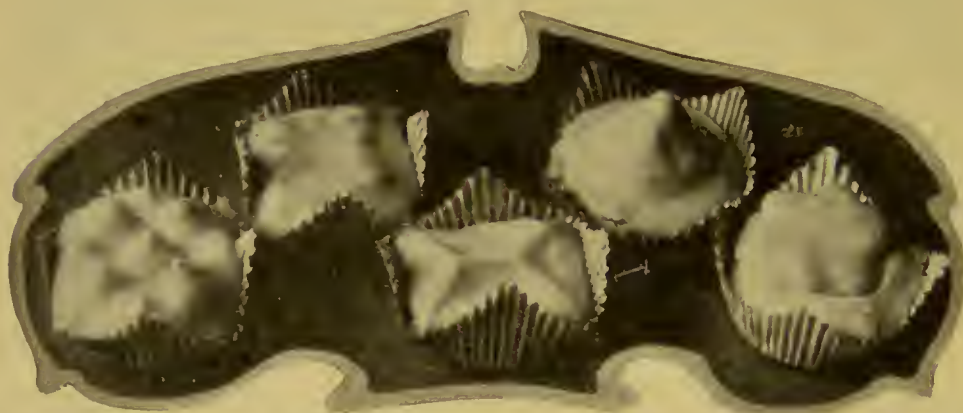
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No. 199.—Mould, square with plain sloping sides; crème au beurre, white, flavoured with mandarine; meringue, spread slightly convex on top and piped with a very fine pipe of lattice work lines in a square smaller than the square of the mould; sprinkle a few spots of carmine on the lattice work, with a tooth-brush dipped in the colour and scraped with a knife; fondant, white, flavoured with mandarine.

No. 200.—Mould, an oblong with sloping fluted sides; crème, white, flavoured noyau; spread the meringue with a small palette knife in roof shape with two side slopes and two end slopes, leaving a ridge along the middle of the top; with a very fine pipe of meringue run a fine line along the top ridge, and from the ends of this a sloping line along each of the four coping lines; fondant, pale yellow, flavoured with noyau.

No. 201.—Mould, round with sloping fluted sides; crème, white, flavoured with a very little neroli; meringue, piped in a pointed cone rather flat; fondant, very pale blush rose, flavoured with neroli.

No. 202.—Mould, round with sloping fluted sides; crème, white, flavoured with kirsch; meringue piped in six bulbs, the points meeting in the centre, sprinkle these with a few splashes of carmine; fondant, very pale green, flavoured with kirsch.



No. 198.

No. 199.

No. 200.

No. 201.

No. 202.

No. 203.—Mould, ellipse shaped with sloping fluted sides; crème, yellow, flavoured with lemon zest; meringue, spread thinly flat with bevelled edge, on flat pipe an ellipse shape of meringue and fill in with small bulbs, on these splash a few drops of carmine; fondant, pale lemon yellow, flavoured with mandarine.

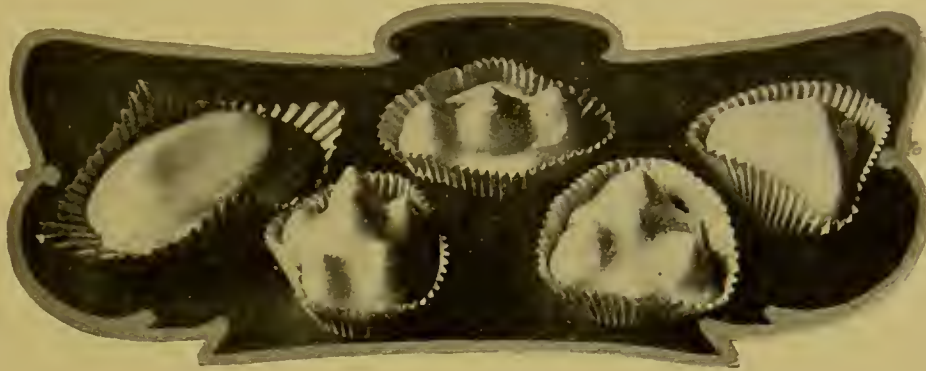
No. 204.—Mould, round with sloping fluted sides; crème, white, flavoured with maraschino; meringue, five small pointed cones, with a central one a little larger; fondant, white, flavoured with maraschino.

No. 205.—Mould, diamond shape with sloping curved sides; crème, yellow, flavoured with orange zest; meringue, spread flat, with four bevelled edges, and along the flat top three pointed cones, the middle one rather larger than the side ones; fondant, white, flavoured with orange curaçoa.

No. 206.—Mould, triangular with sloping curved sides; crème, white, flavoured with yellow Chartreuse; meringue, piped with a pointed cone at each corner and a larger cone in the centre; fondant, white, flavoured with yellow Chartreuse.

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No. 207.—Mould, triangular with plain sloping sides; crème, white, flavoured with green Chartreuse; meringue, shaped with a palette knife in pointed cube triangle; fondant, pale green, flavoured with green Chartreuse.



No. 203. No. 204. No. 205. No. 206. No. 207.

No. 208.—Mould, diamond shape with plain sloping sides; crème, white, flavoured with kirsch; meringue, spread flat, with four bevelled edges, and on the flat outline a smaller diamond, and fill in with the small pipe, slightly splash the small diamond with carmine; fondant, white, flavoured with pale brandy or rum.

No. 209.—Mould, diamond shape with plain sloping sides; crème, white, flavoured with essence of violets; meringue, spread with a palette knife in four sloping sides, with a raised middle, accentuate the four ridges with a fine piped line; fondant, very pale Parma violet, flavoured with essence of violets.



No. 208. No. 209. No. 210. No. 211. No. 212. No. 213.

No. 210.—Mould, oblong with plain sloping sides; crème, white, flavoured with kirsch; meringue, spread flat on top with four bevelled edges, on the flat top outline a smaller oblong, draw a diagonal line from corner to corner, and fill in one side with deep rose coloured fondant flavoured with mandarine, and the other with green fondant flavoured with noyau; dip into white fondant flavoured with kirsch.

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No. 211.—Mould, finger shape with sloping fluted sides; crème, pale pink, flavoured with essence of wild cherry; meringue, pipe a straight finger with a small Savoy tube along the entire length, and sprinkle with a few splashes of carmine; fondant, pale green flavoured with green Chartreuse.

No. 212.—Mould, pointed ellipse shape with plain sloping sides; crème, white, flavoured with kummel; meringue, pipe with a small Savoy tube pointed ellipse shape, covering the entire length, then splash slightly with carmine; fondant, pale cream colour, flavoured with kummel.

No. 213.—Mould, crescent shaped with plain sloping sides; crème, chocolate, flavoured with kirsch; meringue, with a small crescent-shaped tube pipe a ridged crescent with one stroke; fondant, white, flavoured with kirsch.

The following examples of fruits, nuts, etc., are made of meringue and on a base of biscuit paste (Bouchée de Dame). The formula for this paste is given for biscuit fours glacés, preceding No. 98. The base forms will vary in accordance with the after forms needed. These will be round, oval, ellipse, pear shape, finger shape, kidney shape, and small double rounds, as well as triangles composed of three small rounds. After baking, remove from the papers, hollow out the insides, and slightly flatten the rounded tops, so that when reversed they will lie quite flat.



No. 214.

No. 215.

No. 216.

No. 217.

The meringue must be heavy, and preferably of the hot type. If a large quantity of each or any one sort be made, the meringue may be differently flavoured, but if a small number only of each sort be wanted, a little kirsch should be added to the whole as soon as removed from the hot bath, as this will blend with all the flavours and enrich them.

No. 214.—Apple. Use round shells, reversed; dip the edges into hot apricot conserve, fill the hollowed centres with pieces of drained preserved apricot steeped in kirsch, pipe a small bulb of meringue in apple shape above the fruit, glacé with pale yellow fondant flavoured with kirsch. When set, brush dry carmine in lines down the sides, pipe a pale green leaf and stalk with royal icing. Set in small white soufflé cases.

No. 215.—Pear. Use pear-shaped shells, reversed; dip the edges into hot apricot conserve, fill in the hollowed centres with pieces of drained Bartlett pears steeped in pruneau, pipe pear shapes of meringue above the fruit, glacé with very pale green fondant, sprinkle one side with very fine splashes of carmine; set small cloves in the large ends for snuffs, and a strip of angelica in the small ends for stalks. A small green leaf may be piped on the stalk. Place in small soufflé cases.

No. 216.—Quince. Use pear-shaped shells, reversed; dip the edges into hot apricot conserve, fill in the scooped-out centres with firm quince conserve or drained preserved

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quince steeped in yellow Chartreuse or Grand Marnier (Jaune), pipe a short wide pear shape of meringue, glacé with pale yellow fondant flavoured with the liqueur used for the fruit, and splash very slightly with carmine. Insert the head of a clove for the snuff and the straight piece for the stalk, and pipe a pale green leaf by the stalk. Place in small soufflé cases. The splashing is added for decorative effect, not for realism, because the toned colouring is quite foreign to this fruit. Also, in all these examples, the size of the piped leaf is out of all relative size to the fruit itself.

No. 217.—Apricot. Use pear-shaped shells, reversed; cover the edges with hot apricot conserve, fill in the hollowed centres with pieces of drained apricot steeped in noyau, pipe in meringue at the larger end a small apricot shape in two strokes so that the crease shows along one side, sprinkle a few spots of carmine on one side, and glacé with yellow fondant flavoured with noyau. From the base of the fruit to the point of the pear shape, run a fine stalk line, and at the end set a small leaf, both in pale green royal icing. Set in small soufflé cases.

No. 218.—Strawberry. Use oval-shaped shells, reversed; fill in the hollowed centres with firm strawberry conserve, or if fresh fruit be in season with half a berry steeped in rum, in the latter case touching the edges of the shells with apricot. Pipe in meringue



No. 218.

No. 219.

No. 220.

No. 221.

a strawberry shape above the fruit, glacé with red fondant flavoured with rum, and, when set, point the fruit all over with tiny yellow spots either of thickened colour or thin fondant, using a small camel-hair pencil. At the stalk end of the fruit pipe a raised stalk and three spreading small leaves, both in pale green royal icing. Set in small cases.

No. 219.—Peach. Use the round shells, reversed; touch the edges with hot apricot conserve, fill in the hollowed centres with pieces of drained white peaches steeped in green Chartreuse, pipe a peach shape in meringue (sphere shape will do), making the indentation by running a pointed match from bottom to top, mask in pale yellow-green fondant flavoured with green Chartreuse, and tint one side with a soft camel-hair brush dipped into dry carmine. Pipe a pale green leaf on top, and place in small soufflé cases.

No. 220.—Bigareau Cherries. Use the triangular shells, reversed; touch the edges with hot apricot conserve, fill in the hollowed centres with halves of glacé cherries steeped in kirsch, pipe above the fruit on two corners small meringue bulbs, and glacé in pale yellow fondant flavoured with kirsch. When set, brush a little dry carmine on one side of each cherry, and run a stalk from each fruit to meet at the triangle corner,

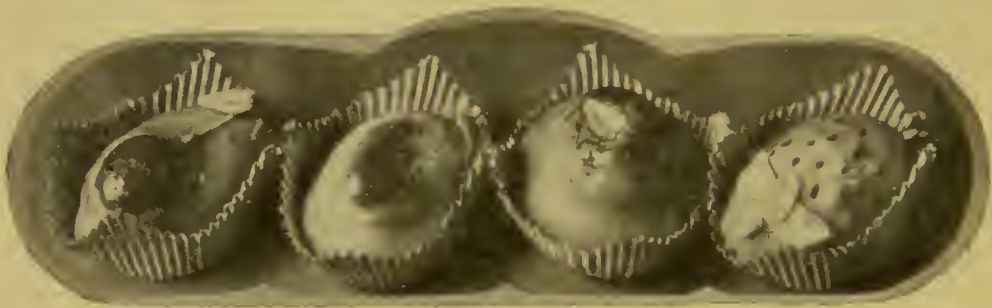
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and attach these stalks to a cross-bar stalk carrying two or three small green leaves, all in pale green royal icing. Set in small soufflé cases.

No. 221.—Red Cherries. Use shells made with two small drops side by side, reversed; touch the edges with apricot conserve and fill the hollowed centres with brandied cherries from which the stones have been removed. Pipe in meringue above the fruit two spheres, glacé with pale pink fondant flavoured with cherry brandy. When set, brush dry carmine over each bulb with a soft camel-hair pencil. From the inside base of each sphere run a diagonal stalk outwards; at the ends add a small cross stalk and a small leaf. Place in small boat-shaped cases.

No. 222.—Cherry Apple. Use the pear-shaped shells, reversed; touch the edges with apricot conserve, fill the hollowed spaces with conserve of orange flavoured with mandarine, pipe on the larger end a sphere of meringue, glacé with pale yellow fondant flavoured with mandarine, and, when dry, brush one side of the fruit with a little dry carmine. Run a stalk from the base of the fruit to the small end, and set a small leaf there, both in pale green royal icing. The snuff of the fruit may be shown by a touch of melted chocolate couverture. Place in small cases.

No. 223.—Mirabelle. Use oval shells, reversed; touch the edges with apricot conserve, fill in the hollow centres with drained mirabelles, pipe in meringue an oval shape, glacé in yellow fondant flavoured with pruneau, and, when set, sprinkle a few fine spots



No. 222.

No. 223.

No. 224.

No. 225.

of carmine on one side; at the stalk end pipe a short stalk and a small green leaf. The carmine is used here for decorative effect only, the mirabelle being yellow simply.

No. 224.—Orleans Plum. Use round shells, reversed; touch the edges with apricot conserve, fill in the hollowed centres with firm red currant jelly, pipe a sphere of meringue on top of the fruit, and glacé with pale green fondant strongly flavoured with pruneau. Brush dry carmine lightly over the surface of the sphere, and pipe a small green leaf by the side of an upstanding stalk of thin angelica. Place in small cases.

No. 225.—Pineapple. Use oval shells, reversed; lightly touch the edges with apricot conserve, and fill in the hollowed centres with chopped pineapple débris held together with a little apricot conserve. Glacé with deep yellow fondant flavoured with kirsch and rum. Spot the surface with tiny dots of chocolate couverture in diagonal rows. At the points insert a few fine pieces of angelica, at the base insert angelica stalks, and above these pipe three green leaves, and place in small cases.

No. 226.—Prickly Pear. Use pear-shaped shells, reversed; lightly touch the edges with apricot conserve, and fill in the hollowed centres with chopped pineapple débris and crushed banana flavoured with kirsch. On top of the fruit, pipe in meringue an oval

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shape, lift the surface into rows of points by pressing in and quickly withdrawing a pointed match or pencil. These points must be in diagonal lines, but few and widely apart. Glacé in pale yellow fondant flavoured with kirsch. When set, accentuate the small points with tiny dots of pale green royal icing topped with smaller dots of chocolate couverture. At the base set small stalks and leaves in pale green royal icing. Set in small cases.

No. 227.—Banana. Use kidney-shaped shells, reversed; lightly coat the edges with apricot conserve, and fill in the hollowed centres with purée of banana flavoured with rum. On top of the fruit, pipe in meringue small curved banana shapes and glacé in pale yellow fondant flavoured with rum and orange-flower water. When set, lightly touch with irregular lines of coffee colour, or the lines may be put in with a pointed match dipped into the coffee fondant, as each one is dipped. A chocolate or coffee-coloured snuff may be put at one end, and a pale green stalk stuck at the other. Place in small boat-shaped cases.

No. 228.—Cranberry. Use the three bulb triangle-shaped shells, reversed; fill in the hollowed centres with a conserve of highly-boiled Michigan cranberries and loaf sugar, flavour when cold with a little maraschino. On top of the fruit, pipe in



No. 226.

No. 227.

No. 228.

No. 229.

meringue three small spheres, glacé with very pale pink fondant flavoured with maraschino, and sprinkle or brush with carmine. Between each sphere, at the base, pipe a small green leaf. Place in small cases.

No. 229.—Tomato. Use the round shells, reversed; touch the edges lightly with apricot conserve, fill in the hollowed centres with firm red currant jelly, and pipe in meringue over the conserve five small spheres, all meeting. Mask in red fondant flavoured with noyau, and, when set, brush over the sides of the fruit with dry carmine, and on the middle of the top pipe five small green leaves in a star, with an upstanding stalk in the middle of them. Place in small soufflé cases.

No. 230.—Marron. Use the round shells reversed; lightly touch the edges with apricot conserve, fill in the hollowed centres with purée of marrons. Broken or out-of-condition marron glacé can be used for this purpose. Pound this in a marble mortar, add a little kirsch, and, when quite smooth, beat in a little fresh butter, and beat as light as possible. On top of the purée, pipe chestnut shapes in meringue, and glacé in chocolate couverture, the flat end being covered with coffee-coloured fondant either before or after the chocolate. On the point of the nut a spot of coffee-coloured fondant will show the base of the new life. Set in small round cases.

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No. 231.—Walnut. Use the oval shells, reversed; lightly touch the edges with apricot purée, fill in the hollowed centres with praline paste made with roasted walnuts instead of almonds, pounded fine, sifted, and mixed with a little crème au beurre flavoured with kirsch. On top of the cream, pipe in meringue the shape of a half walnut shell, and with a small knife cut away one-fourth in wedge shape on the one side. Glacé in coffee-coloured fondant flavoured with coffee and kirsch, and in the wedge-shaped recess place one quarter of a glacé walnut kernel. Place in small cases. The quarter kernels should be prepared by dipping into thin water icing or thin fondant, lifted on to a small board, and passed into the oven for half a minute to glaze the surface.

No. 232.—Almond. Use the oval or ellipse-shaped shells, reversed; lightly coat the edges with apricot conserve, and fill the hollowed centres with crème au beurre, strongly blended with pounded almond praline, flavoured with vanilla. On top of the crème, pipe in meringue the shape of an almond in its shell, cut away a wedge shape from one side, dip into pale coffee cream coloured fondant flavoured with coffee and maraschino, and in the wedge-shaped recess a Jordan or Valentia almond. Glacé in the same way as the walnuts in No. 231. Place in small soufflé cases.

No. 233.—Acorn. Use ellipse-shaped shells, reversed; lightly coat the edges with apricot conserve and fill in the hollowed centres with hazel nut praline cream. On top of the crème, pipe in meringue the shape of an acorn kernel, and glacé in very pale green



No. 230.

No. 231.

No. 232.

No. 233.

fondant flavoured with green Chartreuse. Cut in a stiff card an arch shape a little deeper and wider than the height and width of the glacé four, dip the depth of the meringue shape only carefully into pale coffee cream coloured fondant, being careful not to let the sugar run; hold the arched card across the middle and on one side only drop small vermicellied chocolate, which should adhere to the side forming the acorn cup. At the base, pipe or insert a small stalk, and lift into small cases.

No. 234.—Lychee. Use the oval shells reversed; lightly touch the edges with apricot conserve and fill in the hollowed spaces with red currant jelly flavoured with mandarine. On top of the jelly, pipe at one end a sphere of meringue, and dip into pale coffee cream coloured fondant flavoured with coffee and a little mandarine. Have ready cut a cardboard with a round hole a little larger than the sphere of meringue, hold this over the covered sphere without touching the lower sides, and cover the sphere with vermicellied chocolate. Lift off the card and bring away the surplus chocolate. At the base of the covered nut, run a line to the other end of the oval and pipe on a small leaf, both in pale green royal icing.

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No. 235.—Cob Nut. Use the oval-shaped shells, reversed; lightly coat the edges with apricot conserve, and fill in the hollowed middles with chocolate praline. Above this, pipe in meringue the shape of a cob nut, leaving the end almost flat. Dip into coffee-coloured fondant flavoured with coffee and kirsch, and on the flattened end work by a circular motion a pipe of much paler fondant to accentuate the base end. Lift into small soufflé cases.

No. 236.—Filbert. Use the triangular-shaped shells, reversed; lightly touch the edges with apricot conserve, and fill the hollowed spaces with aveline praline mixed with a little crème au beurre flavoured with noyau. On top of the crème, pipe in meringue three upstanding filbert shapes, the points meeting in the middle. Dip into very pale coffee cream coloured fondant flavoured with coffee and noyau. Between the filberts at the base, pipe in pale green royal icing three small leaves. Place in small white soufflé cases.

No. 237.—Bean. Use the kidney-shaped shells, reversed; lightly coat the edges with apricot conserve, and fill in the hollowed centres with crème au beurre flavoured



No. 234.

No. 235.

No. 236.

No. 237.

with green Chartreuse. On top of the crème, pipe in meringue a bean shape, and glacé with pale yellow-green fondant flavoured with green Chartreuse. At the middle of the inside curve, at the sprouting base, touch with a brush dipped in liquid carmine. Place in small white soufflé cases.

The following twenty-four examples of petits fours glacés are made on the same lines: They are quite distinctive in character, and have a charm of their own. The Genoese base is cut the desired shapes, having been previously sandwiched as hereafter described, is glacé as the given instructions, and afterwards topped with the caramel shells filled with crème au beurre, and, last of all, edged at the joins with the same fondant as used for the glacé, and lined in various designs of royal icing piping.

The making of the shells is quite simple, and only needs a little practice to get perfect results. Small petits fours moulds of various shapes are used, perfectly clean on the outside, with long French nails fastened on the insides, with a little soft plaster of Paris or Parian cement, the heads, of course, being set in the cement. A board pierced with holes to take the nail points should be at hand. The outside of the moulds must be very slightly oiled, but only slightly, or the sugar will not adhere.

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Boil a little fine loaf sugar, using sufficient water to ensure thorough melting, and a little cream of tartar, up to 290 deg. Fah. by the sugar thermometer; dip the sugar-boiler into cold water to take off the first heat and to prevent discoloration; dip the moulds carefully, to coat the outsides thinly; drain, and place the nails in the pierced board for the sugar to set. When set, lift the shells from the moulds, fill the insides with differently flavoured and coloured crèmes, and set, shell side up, on the glacéd Genoese. The joins are then covered with finely roped or drawn lines of fondant, in looped or other shapes as described, and finished above with royal icing pipe lines as instructed.

No. 238.—Use Genoese Margharita $\frac{3}{4}$ in. thick. Split and sandwich with apricot conserve, cut out in wide oval shapes, dip into hot apricot conserve, and afterwards in white fondant flavoured with essence of violets. Fill oval shells with crème au beurre tinted pale Parma violet colour and flavoured with essence of violets. Top the Genoese, cover the join with fine looped fondant lines, and edge these with fine C shapes of royal icing. The colour of the royal icing may be either white or pale Parma violet colour. Set in white soufflé cases.

No. 239.—Use Genoese Margharita the same as for No. 238. Cut out in heart shapes, or triangular with rounded corners, dip in hot apricot, and glacé with white



No. 238.

No. 239.

No. 240.

No. 241.

fondant flavoured with essence of violets, and top with heart-shaped shells filled with violet flavoured and coloured crème au beurre. Border with loops of white fondant, and above these small royal icing C shapes, either white or pale Parma violet colour.

No. 240.—The sandwiched Genoese to be cut out in small rounds, dipped in apricot and glacéd in very pale lilac-colour, flavoured with essence of lilac. The shells to be deep round fluted ones, filled with crème au beurre, flavoured with essence of lilac and a little yellow Chartreuse, and tinted very pale lilac colour. Border with wide loops of the pale fondant, and edge these with small fine C shapes of royal icing the same shade, placing small bulbs between each C shape.

No. 241.—The Genoese to be cut square from the sandwiched sheets, dipped in apricot and pale lilac fondant, flavoured with essence of lilac. Top with shells made on square four star-shaped moulds, filled with the lilac crème au beurre. Border with lines of lilac fondant, meeting at the points in minaret points, and on the inside of these space fine royal icing lines in white, the top ends being well incurved. Between the curved ends set very small bulbs.

No. 242.—Use rounds of Genoese cut from the sandwiched sheets. Dip into apricot and glacé with pale coffee cream coloured fondant flavoured with essence of coffee and a little vanilla. The shells for topping should be made on round shallow shell moulds, and

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filled with coffee crème au beurre flavoured with essence of coffee and vanilla. Border the joins with fine loops of the same fondant, and edge these with small C shapes of chocolate couverture.

No. 243.—Cut triangle shapes with rounded corners from the sandwiched sheets of Genoese. Dip into hot apricot and glacé with the coffee fondant, the same as for No. 242.



No. 242.

No. 243.

No. 244.

Top with triangular-shaped shells filled with coffee crème au beurre, and border with very small loops of the coffee cream fondant. The royal icing C shapes above should be in pale coffee cream colour.

No. 244.—Cut small diamond shapes of Genoese from the sandwiched sheets. Dip into hot apricot and glacé with coffee cream fondant. The shells for topping should be diamond shape, filled with coffee crème au beurre; the border should be small loops of coffee crème fondant, with inner loops of white royal icing.

No. 245.—Cut small squares of Genoese from the sandwiched sheets. Dip into hot apricot and glacé with pale orange-coloured fondant flavoured with mandarine. The



No. 245.

No. 246.

No. 247.

No. 248.

shells must be made on square shell moulds, filled with crème au beurre tinted orange colour and flavoured with mandarine. The borders, plain fondant lines from corner to corner, edged above with small royal icing roped loops with minaret corners, either pale orange or white.

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No. 246.—Cut small rounds from the sheets of sandwiched Genoese. Dip into hot apricot and glacé in pale orange-coloured fondant flavoured with mandarine. The shells for the tops should be made on round fluted shell moulds, and filled with the mandarine-flavoured crème au beurre. Border the joins with loops of orange fondant, and edge these with small royal icing C shapes in pale green.

No. 247.—Use Genoese Margharita $\frac{3}{4}$ in. thick. Split and sandwich with golden shred marmalade; cut into small white diamond shapes, dip into hot apricot, and glacé with fondant, coloured pale orange and flavoured with mandarine. The shells for the tops should be made from diamond-shaped moulds, preferably those stamped as a bunch of grapes. Fill with the mandarine-flavoured crème au beurre, and border the joins with fine roped fondant lines.

No. 248.—Cut the marmalade-sandwiched Genoese sheets into oblong pieces, $1\frac{1}{2}$ ins. long by 1 in. broad. Dip into hot apricot and glacé with pale orange-coloured fondant flavoured with mandarine. The shells for topping should be made on moulds with straight sides and rounded ends. Fill these with the mandarine-flavoured crème au beurre, and border the joins with roped curved lines of the fondant, starting at the middle of the sides with incurved ends, and ending at the middle of the ends with minaret points. Edge these lines on the insides with fine roped lines in pale green royal icing.



No. 249.

No. 250.

No. 251.

No. 252.

No. 253.

No. 249.—Cut small oblong shapes $1\frac{1}{2}$ ins. long by 1 in. from the apricot sandwiched Genoese. Dip into hot apricot and glacé with pale rose fondant flavoured with maraschino. The shells for the tops should be made on long double rosette moulds; fill them with pale pink crème au beurre flavoured with maraschino. Border the joins with the same rose fondant in roped lines, following the shape of the shells, and edge these above with fine roped lines in pale salmon-pink royal icing.

No. 250.—Cut small squares of Genoese from the apricot-sandwiched sheets. Dip these into hot apricot and glacé with pale rose coloured fondant flavoured with maraschino. The shells for topping should be made on square four-star moulds, filled with the maraschino crème au beurre, and the joins bordered with fine roped lines of the same coloured fondant and overlined with fine plain lines of the salmon-pink royal icing.

No. 251.—Cut small rounds from the apricot-sandwiched sheets of Genoese. Dip into apricot and glacé with blush rose tinted fondant flavoured with essence of wild cherry and a little kirsch. The shells for the tops should be made on round fluted moulds, filled with crème au beurre, pale pink, flavoured with essence of wild cherry and kirsch, and joining borders wide loops of the same fondant, edged above with fine C shapes of salmon-pink royal icing.

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No. 252.—Cut out from the apricot-sandwiched sheets of Genoese small pointed ellipse shapes. Dip into hot apricot and glacé with pale blush rose fondant flavoured with essence of wild cherry and kirsch. Make the shells for the tops on small plain boat-shaped moulds, fill them with the wild cherry and kirsch crème au beurre and border the joins with the same fondant in fine roped line, overpiping fine roped lines of salmon-pink royal icing.

No. 253.—Cut out small rounds of the apricot-sandwiched Genoese. Dip into hot apricot and glacé with white fondant flavoured with kirsch. The shells for the tops should be made on plain round domed moulds, filled with crème au beurre, flavoured and coloured a deep red with cassis, and the joins bordered with rings of small white fondant bulbs.

No. 254.—Cut small triangular-shaped pieces from the apricot-sandwiched Genoese. Dip into hot apricot and glacé with pale green fondant flavoured with green Chartreuse. The shells for the tops should be made on plain triangular-shaped moulds, filled with pale green crème au beurre flavoured with green Chartreuse, and the joining borders in broken drawn lines of the same coloured fondant. The fondant lines must be overpiped with fine lines in pale green royal icing, each line being broken with a small C shape in the middle.

No. 255.—Cut small squares from the apricot-sandwiched Genoese. Dip into hot apricot and glacé with pale green fondant flavoured with green Chartreuse. The shells for the tops must be made on small fancy square moulds, filled with pale green crème au



No. 254.

No. 255.

No. 256.

No. 257.

beurre flavoured with green Chartreuse, and the joins bordered with curved lines of the same fondant, meeting in points at the four corners, and overlined with fine roped lines of royal icing in pale green.

No. 256.—Cut small triangular shapes with rounded corners from the apricot-sandwiched sheets of Genoese. Dip these into hot apricot and glacé with pale green fondant flavoured with noyau. The shells of the tops must be made on plain sloping-sided triangular moulds, must be sprinkled inside with finely-chopped pistachio nut before filling with pale green noyau-flavoured crème au beurre, and the joins covered with three drawn semi-circular loops round the corners, with dividing bulbs between. If desired, the curved loops may be outlined with roped C shapes in pale green royal icing.

No. 257.—Cut small rounds of Genoese from the apricot-sandwiched sheets. Dip these into hot apricot and glacé with pale green fondant flavoured with noyau. The shells for topping must be made on plain round moulds, sprinkled on the insides with chopped pistachio nut before filling with the noyau-flavoured crème au beurre. The

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joins are best bordered with rings of small fondant bulbs, or may be covered with small looped lines overlined with fine royal icing lines in pale green.

No. 258.—Cut from the apricot sandwiched sheets of Genoese small squares. Dip these into hot apricot and glacé with ivory-coloured fondant flavoured with Grand Marnier (Jaune). Make the shells for the tops with square fluted moulds, fill them with orange-coloured crème au beurre flavoured with the same liqueur, border the joins with the same coloured fondant in small roped loops, and edge them with fine lines of chocolate couverture.

No. 259.—Cut small pointed ellipse shapes from the apricot-sandwiched Genoese sheets. Dip them into hot apricot and glacé with ivory-coloured fondant flavoured with Grand Marnier (Jaune). Use the shells made with the plain boat-shaped moulds, fill them with the same crème au beurre as for No. 258, set on the tops of the Genoese, and cover the joins with two long looped lines on each side. Edge these with long looped lines of chocolate couverture, and set a small overpiped C shape at each point.

No. 260.—From the sheets of apricot-sandwiched Genoese cut small ellipse shapes. Dip them into hot apricot and glacé with pale green fondant flavoured with kirsch. The



No. 258.

No. 259.

No. 260.

No. 261.

shells for the tops must be made on ellipse-shaped half melon moulds. Fill these with yellow crème au beurre flavoured with orange curaçoa, and cover the joins with long looped lines of the pale green fondant, overlining these with very fine royal icing lines in pale green.

No. 261.—Cut from the sheets of apricot-sandwiched Genoese small wide diamond shapes. Dip these into hot apricot and glacé with pale green fondant flavoured with kirsch. The shells for the tops must be made on four-fluted diamond-shaped mould, filled with yellow crème au beurre flavoured with orange curaçoa, set in position, and the joins covered with four lines of the pale green fondant bordering the flutes, the end one being preferably pointed. Inside these loops fine roped royal icing lines in pale green should be piped, the side ones in C shape and the end ones pointed in minaret form. Between the incurved ends of each set place a small bulb.

All the petits fours must, of course, be placed in soufflé cases.

The following examples in which nougat is used as decoration are alike in character, but vary in form, in the colour and flavour of the glacé used, and in the crèmes used for sandwiching. The Genoese used should be either "Margharita" or "marzipan"; the former giving sharper, cleaner surfaces, and the latter, although more difficult to handle, a richer body. Whichever is used should be baked in sheets 1 in. in thickness, split and

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sandwiched with its particular crème, cut to shape required, dipped into hot apricot conserve, and glacéd ready for after decoration. This will consist of the various shapes of nougat and caramelled flowers, and in some cases lines or other shapes of self-coloured fondant.

The nougat is made with equal weights of fine quality castor sugar and finely-chopped blanched almonds quite free from dust, slightly tinted to fawn colour in the oven, and added warm to the sugar, which has been carefully melted in a copper sugar boiler, using a little lemon juice to assist the melting, and as a safeguard against graining. Careful and gentle stirring with a thin spatula will help the even melting and tinting of the sugar, and when the warm almonds are added they must be thoroughly but carefully blended and coated. Turn out on a slightly-oiled slab, turn the outer edges into the middle as the mass cools, take pieces and pin on the oiled slab, with an oiled brass pin, to a thickness of $\frac{1}{8}$ in., and cut into the required shapes. Some of these will need to be flat, others are bent into various curves whilst still warm, or may be warmed and bent when being used. It will greatly facilitate the work if the bulk be kept on a warm slab. This is easily arranged with a small spirit lamp, or even a tiny gas-jet, underneath, but failing these, the bulk should be kept warm on a clear bright tin on a slightly warm stove, or in any convenient way.



No. 262.

No. 263.

No. 264.

No. 265.

The caramelled flowers used are either pieces of violets, rose leaves, yellow and red, lilac blossoms, or mint leaves, the method for boiling the sugar and dipping being fully explained in "Petits Fours Caramel," but as the coating is here intended to be quite white, it will be sufficient to boil the sugar to 290 deg. by the sugar thermometer.

No. 262.—Shape, square, $1\frac{1}{4}$ ins. each way; crème au beurre, flavoured with powdered almond praline; fondant, pale coffee crème, flavoured with essence of coffee and vanilla; nougat, cut into $1\frac{1}{4}$ in. rounds, a narrow slip cut away at two facing sides, the rounds divided in two across the cut sides, and four half-rounds set on the sides of the glacéd squares, the rounded edges above the edges of the square. On top a caramelled violet blossom.

No. 263.—The same as No. 262 up to the decoration, which consists of a $1\frac{1}{4}$ in. square of nougat quite flat, set with the corners across the sides of the four. On top a caramelled violet blossom.

No. 264.—Shape, round, cut with $1\frac{1}{4}$ in. circular cutter; crème au beurre praline; fondant, ivory colour, flavoured noyau; nougat, $1\frac{1}{4}$ in. round, bent into slight dome shape, topped with caramelled violet blossom.

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No. 265.—The same as No. 264, except that the nougat round must be quite flat, and be edged with four small C shapes in the same fondant as used for glacé.

No. 266.—Shape, crescent, cut with $1\frac{1}{2}$ in. round cutter; crème au beurre pistachio, flavoured with noyau and kirsch, and tinted pale green; fondant, very pale green, flavoured as the crème; nougat, a flat crescent, cut with the same cutter, the outer edge of the crescent lined up in C shape with the same coloured fondant, and on top either a caramelised mint leaf or a pistachio kernel.



No. 266.

No. 267.

No. 268.

No. 269.

No. 267.—Shape, an oblong, with rounded ends and incurved waisted sides; crème au beurre, flavoured with yellow Chartreuse; fondant, pale yellow, flavoured in the same way; on top two caramelised lilac blossoms; nougat, cut in isosceles triangles, and one pressed on each incurved side, with the points upstanding, but bent inwards over the lilacs.

No. 268.—Shape, long diamond, $1\frac{1}{2}$ ins. by 1 in.; crème au beurre, flavoured with rose and tinted pale pink; fondant, very pale pink, flavoured as the crème; nougat, diamond shape, $1\frac{1}{2}$ ins. long by $\frac{3}{4}$ in. wide, both ends bent upwards, and across the middle a caramelised rose leaf.



No. 270.

No. 271.

No. 272.

No. 273.

No. 269.—The same as No. 268 up to the decoration. The nougat diamond must be quite flat, two caramelised lilac blossoms to be set with the stems overlapping, and at the side points of the nougat diamonds small C shapes of the same fondant must be piped.

No. 270.—Shape, oblong, $1\frac{1}{2}$ ins. by 1 in.; crème au beurre, flavoured with essence of wild cherry; fondant, white, flavoured as the crème; nougat, small isosceles triangles,

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1 in. by $\frac{3}{4}$ in., set flat, and outlined with the same fondant. Topped with caramelised rose leaf.

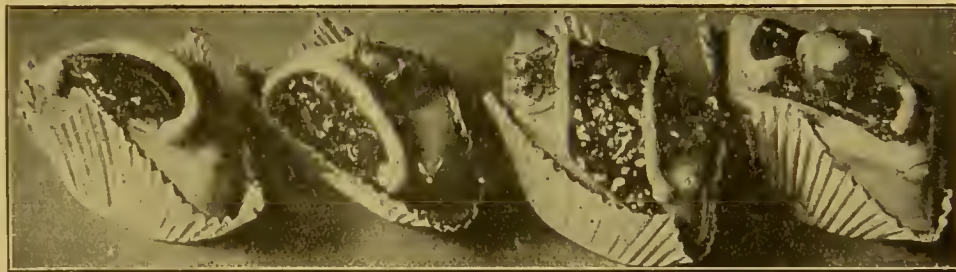
No. 271.—Shape, oblong, $1\frac{1}{2}$ ins. by 1 in.; crème au beurre, white, flavoured with essence of lilac; fondant, very, very pale lilac, flavoured as crème; nougat, a bar $1\frac{1}{4}$ ins. long by $\frac{1}{4}$ in. wide, placed diagonally, outline with the same fondant, and at each end a small caramelised lilac blossom.

No. 272.—Shape, pointed ellipse; crème au beurre, flavoured with kirsch; fondant, very pale green, flavoured with kirsch; nougat, small diamond shape, placed flat and topped with a caramelised violet blossom.

No. 273.—Shape, pointed ellipse; crème au beurre, flavoured with kirsch; fondant, very pale green, flavoured with kirsch; nougat, small pointed ellipse, topped with caramelised mint leaf.

No. 274.—Shape, half-round, cut out with $1\frac{3}{4}$ in. round cutter and divided in two; crème au beurre, flavoured with essence of wild cherry; fondant, pale pink, flavoured with wild cherry and kirsch; nougat, $1\frac{1}{4}$ in. rounds, divided into two and set straight edge to straight edge, topped with caramelised rose leaf, and rounded edge of nougat edged with fondant C shape the same colour as the glacé.

No. 275.—Shape, half-round, as for No. 274; crème au beurre praline, flavoured with powdered almond praline and a little noyau; fondant, very pale coffee crème, flavoured with essence of coffee and noyau; nougat, cut out with $1\frac{1}{2}$ in. round cutter,



No. 274.

No. 275.

No. 276.

No. 277.

one-third cut away from one side, and a narrow strip at the two right angle sides, the rounded edge bent over the top of the straight edge, and outlined with the same fondant, and on the Genoese, behind the nougat, topped with a caramelised violet blossom.

No. 276.—Shape, an irregular diamond, cut diagonally from $1\frac{1}{2}$ in. strip; crème au beurre, flavoured with aveline praline; fondant, ivory colour, flavoured with kirsch; nougat, cut the same shape as the Genoese from strips $1\frac{1}{4}$ ins. wide, the diagonal cut to be $\frac{3}{4}$ in. wide, but cut on the reverse directions; warm and bend the nougat across the Genoese as shown, having placed a small caramelised lilac at each end of the Genoese. Line the outer edges of the nougat strips with the same fondant used to glacé the Genoese.

No. 277.—The same as No. 276, except that the nougat must be cut the same shape as the Genoese, but smaller, and laid flat on the fondant, and topped with a caramelised violet blossom, and drawn curved fondant lines from the violet round the nougat ends.

No. 278.—Shape, blunt-pointed isosceles triangle cut from a strip $1\frac{1}{2}$ ins. wide, the base end being 1 in.; crème au beurre, flavoured with orange curaçoa; fondant, pale orange, flavoured with orange curaçoa; nougat, isosceles triangle shape, laid flat and topped with a caramelised lilac.

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No. 279.—The same as No. 278, except that the nougat must be cut a little longer, bent so that two-thirds of the pointed end rests on the top of the Genoese and one-third hangs over the base; set the caramelised lilac on the bend, and outline the sides of the nougat with two drawn fondant lines, starting with outcurved ends at the point and running over the bend; between the ends at the point pipe a drawn pointed bulb.



No. 278.

No. 279.

No. 280.

No. 281.

No. 280.—Shape, heart; crème au beurre, pale pink, flavoured with maraschino; fondant, pale pink, flavoured with maraschino; nougat, heart shape, quite flat, with fine five-stroke fondant plume, topped with caramelised rose leaf.

No. 281.—The same as No. 280, save that the nougat heart must be outlined with two fine fondant lines, incurved at the top recess and meeting in a point below, and the caramelised flower is lilac.

No. 282.—Shape, three round triangle; crème au beurre, flavoured with powdered walnut praline; fondant, coffee crème, flavoured with essence of coffee and Benedictine; nougat, cut with the same cutter as the Genoese; divide the rounds of nougat with pairs of short fondant lines, and top with a caramelised lilac.



No. 282.

No. 283.

No. 284.

No. 285.

No. 283.—The same as No. 282, substituting three encircling shapes of fondant for the short drawn lines.

No. 284.—Shape, oblong, not quite rectangular, cut from strips $1\frac{1}{4}$ ins. wide, at a very slight alternate angle, leaving the base $1\frac{1}{8}$ ins. and the smaller $\frac{7}{8}$ in. wide; crème au

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beurre, flavoured with powdered almond praline and a little kirsch; fondant, pale green, flavoured with kirsch; nougat, cut in strips $2\frac{1}{2}$ ins. long, 3-16 in. wide, and bent into horse-shoe shape; place these with the toes pointing to the widest end and bend the heels slightly round at the smaller end; inside these place pieces of caramelised rose leaves.

No. 285.—The same as No. 284, except caramelised lilac blossoms must take the place of the rose leaves.

No. 286.—Shape, round, cut with $1\frac{1}{4}$ in. cutter; crème au beurre, flavoured with vanilla sugar; fondant, white, flavoured with vanilla sugar and a little rum; nougat, for each four use six small diamond shapes each $1\frac{1}{4}$ ins. long by $\frac{1}{2}$ in. wide, bent in curves, so that when pressed on the sides of the upper points stand outward in crown form; between these, on top, pipe small inward drawn fondant bulbs, and top with a caramelised violet blossom.

No. 287.—The same as No. 286, substituting four diamonds of nougat $1\frac{1}{4}$ ins. by $\frac{3}{4}$ in. for the six smaller ones. These must be flat, pressed on Genoese sides, so that the points are upstanding. Instead of the drawn bulbs use plain bulbs.



No. 286.

No. 287.

The following score or more examples are made from Genoese marzipan 1 in. thick, split and sandwiched with crème au beurre, flavoured with maraschino and powdered almond praline. In each case, marzipan is used for outer work. This marzipan can be made either with finely-ground almonds or commercial almond paste No. 1. $2\frac{1}{2}$ lb. of sugar to the pound of almond may be safely used for fine work, and as high as 4 lb. is not unusual when it is desired to keep down the cost. If ground almonds be used, they must be sifted through a fine sieve to ensure the absence of the larger pieces. When boiling the sugar it is well to keep it rather under than over 270 deg., because it is quite easy to tighten paste that is too soft with dry icing sugar, and very difficult indeed to do good work with paste that is too tight or oily. To make a small quantity—

Place 1 lb. of very fine ground almonds in a copper egg-bowl. Add one tablespoonful of orange-flower water and the same quantity of maraschino and rub well together. Put $1\frac{1}{2}$ lb. fine crushed sugar in a copper sugar-boiler with sufficient water to melt it, place on the fire, see that every portion is melted before reaching the boil, wash down the sides of the pan, skim off any dirt that may rise, add a quarter of a teaspoonful of cream of tartar, and boil quickly up to 270 deg. Fah. Lift off the fire, dip the bottom of the boiler into cold water to take off the first heat, and pour gradually on the almonds, beating vigorously with a spatule until quite white. The balance of 1 lb. of icing sugar may be beaten in after the paste is white, or may be moulded in on the slab, either after the paste has cooled or before. Spread the paste on the slab to get cold and hard, and when wanted for use pass it through the granite rollers to get it soft and pliable.

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If commercial almond paste be used, two-thirds almonds and one-third sugar, the method of preparation is the same, but it is better to use $1\frac{1}{2}$ lb. paste, to boil $1\frac{1}{2}$ lb. of sugar, and reserve $\frac{1}{2}$ lb. only of icing sugar for after blending. Whilst moulding the paste for use, it is well to keep the bulk covered with a damp cloth or an inverted basin to avoid a skin forming, which increases the difficulty of obtaining clear, sharp impressions.

No. 288.—Cut the Genoese in strips $1\frac{3}{4}$ ins. wide and divide into bars $\frac{7}{8}$ in. wide. Dip into hot apriiot conserve and white fondant flavoured with maraschino. Roll up small pieces of marzipan into pointed ellipse shapes $1\frac{1}{8}$ ins. long by $\frac{1}{2}$ in. thick. Split one end into four half the length of the whole. Mark the insides of three with deep channels, and bend the edges inwards and the length in outward curves. Impress the fourth petal in outward sloping lines and bend outwards a little. Set the blossom with the fourth petal downwards on the glacéd Genoese, with the pointed end at a downward angle. Cover the pointed end with three small overlapping leaves cut from the same paste, tinted pale green and pinned very thin. At the base may be piped in pale green fondant a small pear-shaped bulb. If desired, the insides of the petals may be touched with fine lines of colour with a pencil brush, or fine drawn lines of royal icing, the centre with a different colour.

No. 289.—Cut the Genoese into strips $1\frac{3}{4}$ ins. wide and divide into irregular diamond shapes $\frac{3}{4}$ in. wide. Dip into hot apriiot and maraschino-flavoured white fondant. Roll up a little of the green paste into very thin ropes, cut into $2\frac{1}{4}$ in. lengths, and set from



No. 288.

No. 289.

No. 290.

No. 291.

the diamond point in curved crook shape. Pin white paste very thin, and cut out three $\frac{1}{2}$ in. rounds. Fold these as shown, setting the three on the curved end of the crook. Cut out tiny leaves from the green paste, set one on the outside of the lower end of the stalk and one on the curve overlapping the blossom. Cover the joins with curved drawn lines of pale green fondant or royal icing.

No. 290.—Cut the Genoese into oblong shapes $1\frac{1}{4}$ ins. by 1 in. Dip into the hot apriiot and the white maraschino-flavoured fondant. Cut out very thin rounds of the white paste 1 in. in diameter. Curl these up in wafer form, set diagonally on the Genoese, place a lilac blossom in each, and at the pointed end two small thin leaves cut from green paste, and finish a long drawn S scroll on one side and a small reversed C scroll on the other, joining at the points, both in pale green fondant or royal icing.

No. 291.—Cut from the sandwiched Genoese $1\frac{1}{4}$ in. rounds. Dip into the hot apriiot and the maraschino-flavoured white fondant. Pin white paste very thin, cut for each round five small rounds with a $\frac{1}{2}$ in. cutter. Pinch together at one side into petal form. Set a small fondant bulb in the centre of each Genoese, and arrange the five

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petals, with the pinched points almost meeting in the centre of the bulb. On top of the whole, pipe in pale green fondant a small central bulb, and between the outer edges of the petals small spear points in the same fondant.

No. 292.—Cut from the sandwiched Genoese strips $1\frac{1}{4}$ ins. wide, divide these by cutting at an angle alternately to right and left into blunt wedge shape, $1\frac{1}{2}$ ins. at the wider end and $\frac{3}{4}$ in. at the narrower end. Dip these into the hot apricot and the maraschino-flavoured white fondant. On top of each, near the wider end, set half a glacé cherry pinched into ellipse shape. Cut out of a very thinly pinned green paste for each shape three small leaves and a $\frac{3}{8}$ in. length of small stem. Place the stem at the inner end of the cherry at a slight angle, and the leaves at each side and on top, the ends being bent over to enclose the end of the cherry and meet the stem. With a small pipe of pale green royal icing pipe small C and S scrolls enclosing the stem. If the stem be placed at first with the end upstanding it can be pressed down into position after the scrolls are piped.

No. 293.—Cut from the sandwiched Genoese rounds with a $1\frac{1}{8}$ in. cutter. Dip into the hot apricot, but not into the fondant. Pin white paste very thin ($1\text{--}12$ in.), divide into strips $3\frac{1}{2}$ ins. long by $1\frac{3}{4}$ ins. wide. As the top edge only must be cut with a fluted wheel, it is easiest to cut with a knife into $3\frac{1}{2}$ in. squares and divide into two with the fluted wheel. Roll one of these strips round each piece of Genoese, the higher top edge upstanding. Pinch the join together with the fine paste nippers, fold the top



No. 292.

No. 293.

No. 294.

No. 295.

edges into wrinkled folds, and with a piece of coarse macramé cord twisted round the upstanding paste $\frac{1}{2}$ in. from the top gently draw it inwards to partly close the top of the sack. Open a little the crinkled top, fill in with hot apricot, and, when set, pipe on top a large bulb of pale green fondant. If below the choke on the rounded sides of the sack a few upright indentations be made, the folds of the sack will be suggested. If a tiny ribbon or cord be tied round the neck of each the dolly bag will be completed.

No. 294.—Cut from the sandwiched Genoese oblong shapes $1\frac{1}{4}$ ins. by 1 in. Dip into the hot apricot and the maraschino-flavoured white fondant, and set on top of each a strawberry shape moulded in double plaster moulds, of pale pink paste. The white may be used, but must be tinted with liquid carmine and have a little essence of strawberry added. In placing the fruit on the Genoese, the stalk end should be set a little upward, so that the hulls may be piped on the ends with pale green royal icing. If desired, small scrolls may be piped round the edges of the Genoese, but it is not essential.

No. 295.—Cut small squares 1 in. each way from the sandwiched Genoese, dip into the hot apricot and the maraschino-flavoured white fondant. On top of each place a

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half raspberry moulded in single plaster moulds, using the white paste tinted a dull carnation red and flavoured with essence of raspberries. With a fine pipe of pale green fondant, pipe recumbent C shapes at the sides, and at the corners long dropping, but fine, three-stroke plumes.

No. 296.—Use the same squares as for No. 295, dipped in the same way. Set on each a round shape, moulded with orange-coloured paste in a single ring mould, with sections of orange shape. If the white paste be taken and tinted orange with saffron and a touch of carmine, a little mandarine should be added. In the centre of each shape place a lilac blossom. The edges of the Genoese may, if desired, be bordered with small bulbs of green fondant, diminishing from the corners.

No. 297.—Cut the sandwiched Genoese into strips $1\frac{1}{4}$ ins. wide, and divide them into blunt-pointed triangle shapes by cutting alternately to right and left, the base being 1 in. wide and the apex $\frac{3}{8}$ in. wide. Dip into the hot apricot and the maraschino-flavoured white fondant. With small triangular-shaped moulds, such as a bunch of three small plums or three nuts, take impressions in pale green marzipan. Place on each piece



No. 296.

No. 297.

No. 298.

No. 299.

of glacéd Genoese, near the base end, a bulb of white fondant. From this set towards the apex, half of a bright glacé cherry pinched into ellipse shape, and behind the bulb set at an upward sloping angle the triangular-shaped marzipan. With a fine pipe of pale green royal icing outline the edges of the marzipan with roped lines, and also outline the cherry with spaced roped lines on the Genoese, curving the base lines round to the base points.

No. 298.—Cut from the sandwiched Genoese pointed ellipse shapes $2\frac{1}{4}$ ins. long by $1\frac{1}{4}$ ins. wide. Divide these across into two. Dip into the hot apricot and then into the maraschino-flavoured white fondant. Use a shell-shaped mould, almost the same shape, but a little smaller, and take impressions in green marzipan, and place on the glacéd Genoese. These can be outlined with fine roped lines in pale green royal icing or fondant, the lines being preferably broken as shown.

No. 299.—Cut out from the sandwiched Genoese small oblong shapes $1\frac{1}{4}$ ins. long by 1 in. wide, and dip them into the hot apricot and then into the maraschino-flavoured white fondant. Use small cockleshell moulds, and take impressions in white marzipan. These must be set at an upward sloping angle at one end of the oblong, the upper ends resting on three crystallised lilacs. At the base of the shell, small incurved C scrolls may be piped in pale green royal icing, and if desired five ridges of the shell may have rows of small graduated bulbs running downwards.

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No. 300.—Cut from the sandwiched Genoese strips $1\frac{3}{4}$ ins. wide and divide into oblong shapes $\frac{7}{8}$ in. wide. Dip these into the hot apricot and afterwards into the white fondant. For each piece take two small cockleshell impressions in very pale green marzipan, and set these base to base, sloping upwards, in the middle of the Genoese, with a large lilac blossom under each, and a smaller blossom pressed into the fondant in front, so that they stand outwards a little. Between the two shells pipe a small bulb in pale green, and outline the Genoese edges with a long C shape in the middle of each side, and a long S scroll inwards from the corners.

No. 301.—Cut from the sandwiched Genoese small squares 1 in. each way. Dip these into the hot apricot and then into the maraschino-flavoured white fondant. For each piece take four small cockleshell impressions in white marzipan and press them gently on the sides of the Genoese, the edges standing upwards $\frac{3}{16}$ in. With a very fine pipe of pale green royal icing or chocolate couverture, run four curved lines as shown, with a small bulb at each joining point, and a cross of graduated bulbs inside the curved lines. The middle ridge of each shell may have small graduated bulbs running downwards.

No. 302.—Cut from the sandwiched Genoese rounds $1\frac{1}{4}$ ins. in diameter. Dip them into the hot apricot and afterwards into the white fondant. Pin white marzipan very thin and cut rounds with a $1\frac{1}{4}$ in. cutter. Divide these in two and set on half the tops



No. 300.

No. 301.

No. 302.

No. 303.

of each Genoese. With a fine pair of nippers raise the straight edges a little, smooth down the rounded edges, and with the edges of the nippers impress wriggling lines along the lower sides. On the top of this suggested basket set three or four well-open lilac blossoms, and with a fine pipe of pale green royal icing run a line along the raised edge, outline the sides with roped lines, meeting in a band at the bottom, and fill in small side curved lines to suggest handles.

No. 303.—Cut from the sandwiched Genoese oblong shapes $1\frac{3}{8}$ ins. long by 1 in. wide. Dip these in the hot apricot and then into the white fondant. In the centre of each place half a glacé cherry. Pin white marzipan very thin, and cut out small equilateral triangles $\frac{7}{8}$ in., two for each piece. Pinch the sides of these with the small nippers and mark three short radiating lines from the base of each. Set these sloping upwards from the ends of the Genoese, the points meeting on top of the cherry. Along the side edges of the Genoese run fine roped lines of pale coffee-cream coloured royal icing, and from the ends of these curl small overpiped C shapes on the corners of the triangles.

No. 301.—Cut from the sandwiched Genoese $1\frac{1}{2}$ in. squares, divide these in two from corner to corner. Dip them in the hot apricot and afterwards in the maraschino-flavoured white fondant. Pin white marzipan very thin and cut into $1\frac{1}{2}$ in. squares,

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pinch the edges with the fine nippers, and divide the same way as the Genoese, and mark each piece with fine radiating lines. Place a fully-open lilac blossom facing the point of the Genoese, and a small piece of the same flower on each side. Set the triangular-shaped marzipan sloping upwards from the wide base, the point resting on the lilac blossoms. With a fine pipe of pale green royal icing, run roped lines along the edges of the Genoese, and curl small scrolls from these up to the edges of the marzipan. Set a small bulb on the marzipan point, and a row of small bulbs, graduating outwards, along the edge of the base.

No. 305.—Cut from the sandwiched Genoese blunt pointed triangles, the same shape and size as for No. 297. Dip into hot apricot and white fondant, and place half a bright glacé cherry near the point of each. Pin white marzipan very thin, and cut out rounds with a $2\frac{1}{2}$ in. cutter. Divide these into six equal-sized pieces, pinch the straight sides of each with the fine nippers, and mark five radiating lines from the rounded sides of each. Set at an upward slope from the wider edge of the Genoese, the points resting on top of the cherries. With a very fine pipe of chocolate coverture outline the three top edges of the Genoese, and from these curve small C shapes on the edges of the marzipan. Along the edge of the marzipan base, pipe small graduated bulbs, and set a small bulb on the point over the cherry.



No. 304.

No. 305.

No. 306.

No. 307.

No. 306.—With a $1\frac{1}{4}$ in. round cutter cut small wide crescent shapes from the sandwiched Genoese. Dip these into the hot apricot and afterwards into the white fondant. Pin pale green marzipan very thin, and with a fine fluted cutter cut out $1\frac{1}{4}$ in. rounds. With a 1 in. round cutter cut away small pieces from the one side of these, so as to give them the crescent shape. On the larger curve of the Genoese set two small fillets of cherry in a double curve, and between them a lilac blossom. Behind these set the scalloped marzipan, sloping upward, so that the outer edges rest on the fruit and flower. With a very fine pipe of pale green royal icing, outline the scalloped marzipan, and on the smaller base, pipe a small five-stroke plume with a bulb at the base.

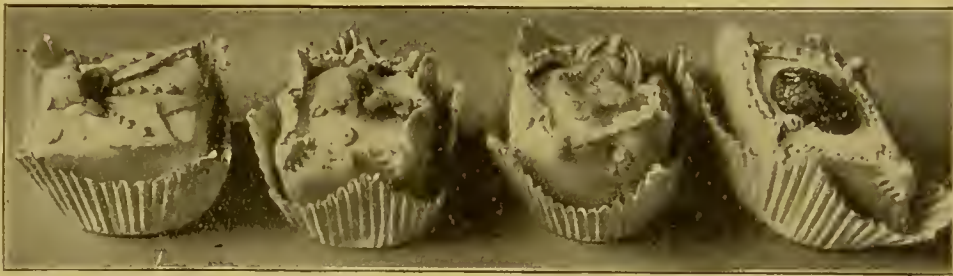
No. 307.—Use the same crescent shapes as for No. 306. Dip them in the apricot and the white fondant. On the smaller curve of the crescents set in wide plume shape two large fillets of cherry—quarters of cherry will do. Set on their edges, rounded sides outwards, and between them a small lilac blossom. The pieces of marzipan set behind these are quite easy to cut out, but the shape is difficult to define. Supposing a sheet of thin green marzipan, cut out in rounds, in lines quite squarely, and close together, with a $2\frac{1}{2}$ in. cutter, there will be inner pieces, with four points and four curved sides. If

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these pieces divided in two form point to point they will be the exact shape and size required. Set the flat edge along the outer curve of the crescent, upstanding, curve inwards a little, and bend the points over the quarters of cherry. With a fine pipe of pale green royal icing, outline the curved sides with roped lines, well incurved at the lower points. At the lower straight edge set a row of fine bulbs, graduating to right and left.

No. 308.—From the sandwiched Genoese cut oblong shapes $1\frac{1}{4}$ ins. long by 1 in. wide, and dip into the hot apricot and the maraschino-flavoured white fondant. Pin pale green marzipan very thin indeed, and cut into small long diamond shapes. Mark these with the back of a knife in sloping straight lines like ordinary paste leaves; set a larger one along the middle of each piece of Genoese, bending the point over the end, then place two smaller ones at the side overlapping the middle one. At the base of all, pipe with coffee-cream royal icing small C scrolls at each side, run a row of small bulbs along the middle of each leaf, and where the leaves join set a lilac blossom.

No. 309.—Cut from the sandwiched Genoese small squares 1 in. each way and dip into hot apricot. Pin white marzipan very thin, and cut out ribbons 4 ins. long by $2\frac{1}{2}$ ins. wide. Divide these into ribbons $1\frac{1}{4}$ ins. wide with the fluted wheel cutter. Starting at the ends, wrap one of these along each side of the apricot-covered Genoese, the fluted



No. 308.

No. 309.

No. 310.

No. 311.

edges upstanding. Pinch the edges together with the small nippers, and nip the corners, and midway between the corners, into points. With a cornet fill in the tops with the white fondant, and with a fine pipe of pale green royal icing edge the fluted top. On the top across the square, pipe eight small bulbs in two cross lines, and set in the centre, upstanding, a lilac blossom.

No. 310.—From the sandwiched Genoese cut out rounds 1 in. in diameter and dip into hot apricot. Pin white marzipan very thin, and cut out ribbons $3\frac{1}{4}$ ins. long by $2\frac{1}{2}$ ins. wide. Divide these with the fluted wheel cutter into two, each $1\frac{1}{4}$ ins. wide. Wrap them round the apricot-covered Genoese, the fluted edges upstanding. With the fine nippers pinch the edges together, make a corresponding pinch opposite, and between these two more facing pinches. Above these pinches lightly press the fluted edges inwards, and midway between them with the nippers pinch four points. With a cornet fill in the top with white fondant, place a lilac blossom in the middle, edge the fluted edges with fine roped lines in pale green royal icing, and in each side depression set a small bulb of white fondant.

No. 311.—Cut out from the sandwiched Genoese small diamond shapes $1\frac{1}{2}$ ins. long by $\frac{7}{8}$ in. wide, and dip into the hot apricot. Pin white marzipan very thin and cut into ribbons $1\frac{3}{4}$ ins. long by $2\frac{1}{2}$ ins. wide, and with the fluted wheel cutter divide these into ribbons $1\frac{1}{4}$ ins. wide. Set one of these on each side of each diamond shape,

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gently press together, and with the small nippers pinch the ends together and pinch a point at each side. With a paper cornet fill in the top with white fondant, set a fillet of glacé cherry along the middle of each. With a fine pipe of pale green royal icing rope the fluted edges, and set a small bulb at each pinched point.

The whole of these must, of course, be set in small suitably-shaped soufflé cases.

FRIANDISE.

Friandise, which means "dainties" or "delicacies," is the French term used to describe the assortment of little sweets that figure in dishes or decorative baskets of present-day dinner tables, as well as at many other functions. There is practically no limit to the assortment, which may include plain or decorative petits fours of all types, dessert biscuits, caramelised and glacé fruits, minute pastries, and the whole range of bonbons and chocolates. The assortment is constantly being added to, and selections from any or every type as above may safely be made.

The object of the present article is to include particulars of a limited number of delicacies (suitable for assortment with other types) which are not covered in any of the previous or following classifications.

Stuffed or Farci Raisins.—Muscatel raisins are the best, although Valencia are often used because they are lower in price. The flavour, however, is not to be compared. Partly split the fruit so that the stones may be carefully removed, the two sides being then opened so that they lie flat. The smaller fruit should be stoned and all the inside pulp scraped away, or as an alternative the fruit may be stoned and pounded into a pulp in a marble mortar. When the pulp is ready, it should be blended with one-third its weight of coarsely ground or very finely chopped blanched sweet almonds and a small quantity of maraschino. Thus blended the mass can be rolled up into centres the size of a cob nut, using pulverised sugar to prevent sticking to the hands. These centres must be placed on the opened raisins, covered with other raisins, neatly enclosed, and slightly and evenly pressed. When all are ready, dip into heated heavy syrup and a saturated solution of gum arabic in equal proportions, drain in a hair sieve and entirely coat with very fine grain crystal sugar, and allow to set quite dry before packing in rows in small boxes or in small cases for dessert.

Stuffed or Farci Cherries.—Large Bigarreau cherries of good colour, preferably drained free from syrup, must be used. They may either be cut in two the longer way of the fruit or split on one side only. If cut in two larger centres can be used, which is an advantage. The centres must be made with quince paste (see Quince Paste), or, failing this, orange-coloured brochettes or lunettes may be pounded smooth, moistened with noyau, slightly flavoured with cinnamon, and blended in fourth its weight of coarsely-ground almonds. Roll up into small oval shapes, envelop in the cut cherries, press them slightly, and coat them with fine crystal sugar in the same way as the raisins.

Stuffed or Farci Apricots.—Use glacé apricots. Split them, remove half the inside soft pulp, divide each half into four equally, and with a round cutter take off the square corners. Blend the inside pulp and all cuttings with a little noyau and one-fourth its weight of very finely chopped bitter and sweet almonds together. Shape the centres oval, set them between two pieces of apricot, enveloping them well. Dip them into hot glacé sugar, using short wires, so that the pieces may be allowed to set whilst the wires stand in a pierced board, or the apricots may be coated as for the raisins.

Stuffed or Farci Dates.—Use the small bright Tunis dates, split along one side, or, if preferred, in two halves, remove the stones and fill in the centres, made as follows:—Pound in a marble mortar the rind of one Tangarine orange with $\frac{1}{2}$ lb. of orange-coloured

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brochettes, moisten the paste with mandarine, and then add 4 ozs. of powdered hazel nuts, slightly browned in the oven and the skins rubbed off. Shape the centres oval, and set between two date halves and press a little. Dip into glacé sugar, either on wires or with the dipping fork, in which case the dates may be dried across pairs of thin sticks.

Stuffed or Farci Greengages.—Use glacé gages, and with a sharp knife cut four rounds from the sides of each. Cut away the fruit from the stones, crack these, remove the kernels and crush them. Blend the pulp with sufficient powdered green brochettes, moisten with pruneau, and add the crushed kernels and enough finely-chopped sweet almonds to make one-fourth weight of the pulp; shape into spheres, set between two rounds of gage, press a little, and if not sufficiently sugar-coated treat them as for the raisins.

Stuffed or Farci Pears.—Either red or white pears may be used for these, but they must be new season's soft fruit. Glacé will be preferable to crystallised, being more easily shaped. Cut from each fruit four pear-shaped pieces, and with a small vegetable scoop remove a little from the inside of each to hollow them slightly. Cut away the stalks and cores and pass the rest of the fruit through a fine mincing machine, moisten it with kirsch, add a little ground cinnamon and one-third the weight of the pulp of crushed browned sweet almonds. Shape the centres oval, place between two pieces of pear, press a little, and either dip into hot glacé sugar or cover as for raisins.

Stuffed or Farci Prunes.—Use small French plums, soak them for six hours in thin syrup, drain them, split along one side and remove the stones, crack these, remove the kernels and crush them. Pound sufficient of the softened plums, flavour with pruneau and a little ground nutmeg, add the crushed kernels, and shape into ovals twice the size of the stones, place them in the stone cavities, fold the fruit over them, press slightly, and pass through fine crystal sugar.

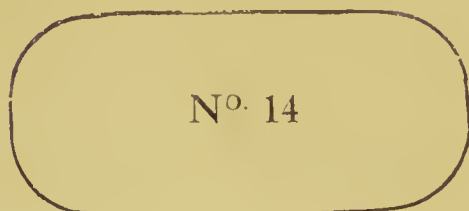
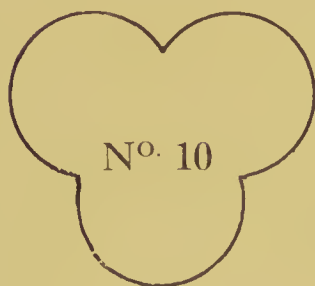
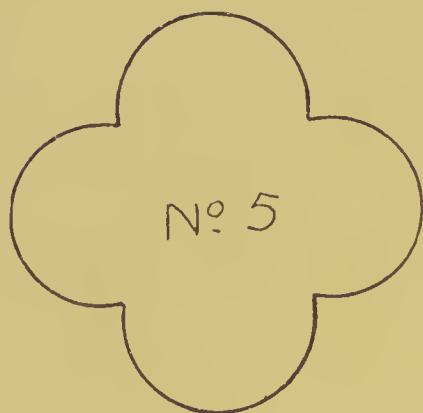
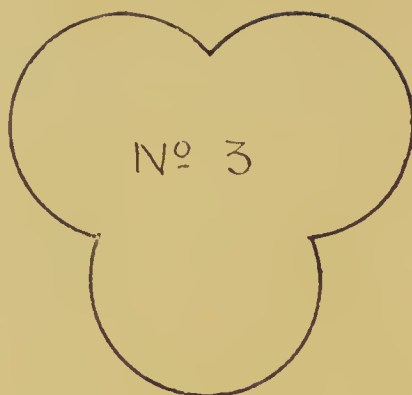
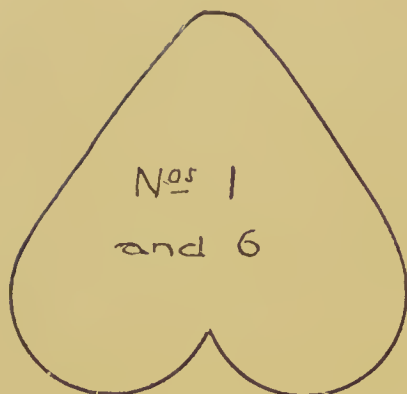
Stuffed or Farci Figs.—Use new season's glacé figs when quite soft. Cut four rounds from the sides of each, pass the débris through a fine mincer, flavour it strongly with orange curaçoa, and add one-third its weight of finely-chopped skinned walnut kernels. Shape into spheres, and set one between each two rounds of figs. Press a little flat, and dip into hot glacé sugar.

LITTLE NOUGAT BASKETS.

These little baskets are useful as part of the friandise assortments. They are easily made, and if daintily filled with small caramelised fruits, small fondants, or chocolate bonbons, or even fresh fruits, tiny meringue kisses, etc., etc., will be much appreciated. The stands or bases are in every case the same—*i.e.*, thin rounds of nougat cut with a round cutter $1\frac{1}{4}$ ins. in diameter. Upon these, with the exception of Nos. 14 and 15, are set small spheres of nougat from a nougat rope $\frac{1}{2}$ in. in diameter, cut $\frac{1}{2}$ in. long and slightly pressed. If warmed a little they will quickly adhere. Nos. 14 and 15 have inch pieces cut from a thinner rope, pressed slightly and set horizontally on the bases.

The nougat can be made by melting fine castor sugar in a sugar-boiler with a little added lemon juice, the melting being assisted by very gentle movement with a small spatule, and as soon as melted adding an equal weight of finely-chopped blanched almonds, warmed and gently stirring until the almonds are coated with the caramelised sugar. This is the easiest and also the usual way of preparing the nougat, but novices often have trouble of one or two sorts. Unless the sugar be absolutely melted it is apt to grain in use, and if too thoroughly melted a very dark colour is sure to be in evidence. A very safe plan, and one likely to give brighter nougat, is to boil the sugar before it is

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wanted up to the crack, using sufficient water to melt thoroughly, and a little cream of tartar to slightly invert the sugar. When the crack is reached pour out thinly upon an oiled marble slab, and when cold break into large pieces and pack with waxed paper in an air-tight tin. When needed for use weigh the required quantity, warm the almonds, place the sugar in a sugar-boiler, and gently melt it, with very little assistance from the spattle, adding the almonds the moment the caramel point is reached. This must be poured on to a slab, and as it flows the sides must be turned into the centre to ensure the perfect amalgamation of almonds and sugar. If the slab can be kept warm with a gas jet or spirit lamp under it an occasional overturn of the mass will keep it in malleable condition, but, failing this, a small clean tin that can be stood on the corner of the stove or oven stock will answer all requirements. Using a little oil to prevent sticking, pin a piece of the nougat (with a small brass pin) $\frac{1}{8}$ in. thick, and cut out the rounds for the bases, and place them on a cold slab, slightly oiled. Then roll up a piece of the nougat, cut off the short lengths, roll them round, press a little flat, warm the under side in the flame of a spirit lamp, and place them on the rounds.



No. 1.

No. 2.

No. 3.

No. 1.—Pin the nougat as thin as possible, and cut out heart-shaped pieces the size shown on the line drawing No. 1. Bend them concave with the fingers, bringing the two rounded valve sides together as shown. As each piece is finished, stand on the cold slab or in small moulds to become hard. If the pieces cut out cool too quickly place them on the warm slab for a short time to soften. When all are done and set firm, warm the top of each stand in spirit flame, and place in position. The edges should be piped with fine roped lines, and small scrolls set at the pinched sides, in either white or very pale green royal icing, and the roped lines and scrolls overpiped with fine lines in pale coffee-cream colour.

No. 2.—Cut out rounds 2 ins. in diameter from the pinned nougat and press into small fluted moulds. Lift these out and place, the rounded sides up, on the cold slab. When quite cold, warm one edge, and set two together like a half-opened basket. Pipe the fluted edges with small C shapes in white or pale green, and overpipe with pale coffee-cream coloured royal icing. In the centre of the top half, pipe a small bulb, and set a lilac blossom, point upward, on each.

No. 3.—Cut out with the cutter shaped and sized as No. 3 line drawing, bend up the sides, and outbend the top edges. When set, top them and pipe with pale green royal icing small roped C shapes on the outbent edges, and widely curved V shapes on the side openings, and overpipe in chocolate couverture.

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No. 4.—From the thinly pinned nougat cut out small squares $1\frac{1}{2}$ ins. each way, press them into small plain round moulds, and bend the points outwards. When set, affix to base, and pipe with pale green royal icing, the edges with wide S scrolls from the points inward, centring them with C scrolls. Overpipe these with pale coffee-cream colour.

No. 5.—Cut out thinly pinned nougat with the cutter shown on No. 5 line drawing, press into small square sloping-sided moulds, lift out, and when set affix to the base



No. 4.

No. 5.

No. 6.

pieces. Pipe with white royal icing the edges in fine roped lines, meeting in points at the highest part of each side, and overpipe these with finer lines of chocolate couverture. At the corners, pipe small bulbs, overpiped with smaller bulbs.

No. 6.—Cut from the thinly pinned nougat heart shapes as for No. 1. Press these into shell-shaped moulds, and when set affix to the bases in the usual way. Place a lilac blossom, point inward, at the valve depression, and pipe with pale green royal icing the edges, commencing at the depression with incurved ends, running half way, and breaking the lines by starting afresh inwards and finishing at the point. Overpipe with pale coffee-cream colour, and set a bulb between the incurved ends.



No. 7.

No. 8.

No. 9.

No. 10.

No. 7.—Cut from the thinly pinned nougat oblong pieces, 2 ins. long by $1\frac{1}{4}$ ins. wide. Press these into sloping-sided oblong moulds, and bend the corners outwards a little. Cut strips of nougat $\frac{1}{4}$ in. wide and divide into $2\frac{1}{2}$ in. lengths. Bend these into handles, and rest on their edges until quite set. Warm the ends with the flame of the

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spirit lamp and fix as handles across the baskets, and affix basket to base. Run a fine line of pale green royal icing over the middle of the arched handle, and fine coffee-cream coloured lines on either side. From the corners along the side pipe in pale green fine S scrolls inward, and finish these with small C scrolls at the handle join, and overpipe with coffee-cream colour. At each end edgepipe in pale green small bulbs, graduating from the middle to right and left.

No. 8.—Cut from the thinly pinned nougat $1\frac{1}{2}$ in. squares. Press these into small, deep, sloping-sided square moulds, pulling and bending the corners a little outwards. When firm, affix to the base. Decorate the edges with drawn S scrolls in pale green royal icing, starting at the corners and meeting in a downward point in the middle of each side. Overpipe in broken lines in coffee-cream colour, and set a bulb at each corner under the upward-curved ends of the S scrolls.

No. 9.—Cut from the thinly pinned nougat small heart shapes the size of line drawing No. 9. Press these into small round moulds to lift sides and ends, and join two as they are affixed to the base. Cover the joined edges with a large crystallised violet. With a fine pipe of pale green royal icing rope the edges, commencing with incurved ends at the join and finishing at points. Overpipe with broken lines of pale heliotrope, and at each side, between the incurved ends, pipe a bulb in heliotrope.



No. 11.

No. 12.

No. 13.

No. 14.

No. 10.—Cut from thinly pinned nougat with a small cutter the shape and size of the line drawing No. 10, two pieces for each basket. Press these into shallow coneave moulds, and fasten two together, with the points upstanding, on the base. Border the edges with fine roped scrolls in pale green, each curved side being kept distinct. Overpipe these scrolls in pale heliotrope.

No. 11.—Cut from thinly pinned nougat diamond shapes $2\frac{3}{4}$ ins. long by $1\frac{1}{2}$ ins. wide, and either press into boat-shaped moulds or with the fingers raise the ends and sides in concave shape. When firm, affix to the bases. Rope the edges with pale green royal icing, starting from the side points with incurved ends and meeting in points at the ends. Overpipe these in plain broken lines the same colour, and again in pale heliotrope, placing a small bulb of heliotrope between the incurved ends.

No. 12.—Cut from thinly pinned nougat pieces the shape and size of the line drawing No. 12. Press these in ellipse-shaped moulds, bending ends outward a little. When set, affix to the bases. Border the side edges in pale green royal icing, with overpiped S scrolls from left and right, and central C shapes, and again overpipe with pale heliotrope. At each end affix a small lilac blossom.

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No. 13.—Cut from thinly pinned nougat oblong pieces $2\frac{1}{2}$ ins. long by $1\frac{3}{4}$ ins. wide, and press into barred or fluted oblong moulds. When hard, join two of these at the lower sides, and affix to the finger bases, with the top sides apart like a small half-opened basket. Pipe the edges with small C shapes in pale green royal icing, and over-pipe in pale heliotrope. In the middle of the top edge of one side only affix a lilac blossom.

No. 14.—Cut from thinly pinned nougat pieces the size and shape of line drawing No. 14. Press these into small finger-shaped moulds, and when hard join the edges of one side together like half-opened mussel-shells, and affix to the finger bases at an angle, so that the opening is at the side. In the corners at end fix a lilac blossom. Along the straight edges run fine roped lines in pale green royal icing, and a fine overline of pale heliotrope. At the rounded ends, pipe in pale green broken C scrolls, overpiped in heliotrope. Above the top edge pipe a fine scalloped line in heliotrope.

All these must be set in small soufflé cases.

ALL ABOUT CONFECTIONERY

NOUGAT MAKING.

NOUGATS when properly made rank amongst the aristocracy of confectionery, and may roughly be divided into two types. The first consists of sugar and various nuts; sugar, glucose, and various nuts; and sugar, honey, and glucose, with nuts. The second, of which Nougat Montelimart is the best known type, of sugar, honey, glucose, and various nuts, with the addition of whites of eggs in the form of meringue, and preserved fruits, such as cherries, apricots, pineapple, figs, green almonds, etc., as well as red and brown burnt almond praline, duchesse praline, Genois praline, etc., etc.

The high repute of these confections has suffered very considerably from the many cheap forms put upon the market of late years, which, although accurately described as nougats, as they embody the same principles of manufacture, are lacking in the distinctive lusciousness of the high-grade qualities.

The hard nougats of the first type, which consist of sugar (glucose) and nuts, have only a small place in this section, as they will be chiefly used for centres of either fondant or chocolate-covered bonbons. We will therefore primarily deal with the second type, which, although also used as centres, are chiefly made in block form and cut up into various-sized bars.

Nougat of this type is best cooked in a steam pan, so that the heat can be regulated as required. For comparatively small batches, there is no pan so suitable as the six-gallon tilting pan, used as a trial pan for fruit mixtures in jam factories, but for large batches in wholesale work the large pan with mechanical stirrer attached is not only advisable, but imperative. Failing the small steam pan, an ordinary copper egg-bowl can be used over an open fire or gas stove if whilst the gradual reducing is going on, the fire or gas is covered with an iron sheet and a sheet of asbestos. An alternative method is a stewpan of water on the fire or gas and the reducing pan above, care being taken that steam only, not water, reaches the pan. Under these circumstances, of course, a hand whisk or small sponge machine will do the necessary beating.

The frames for turning the finished nougat into must be made of wood, either with bottoms like boxes or simple frames stood on boards, with boards that fit inside for covering and pressing. These frames must be lined at bottom and sides with sheets or strips of wafer paper; the finished paste must be spread flat in the frames, covered with wafer paper, the lid laid on top, and weighted proportionately with the size and thickness of the sheet, and placed in a moderate temperature for twelve hours before cutting up. The knife for cutting must be sharp, thin, and wide, must be kept free from sugar, and will cut more easily if heated. Cut with a sawing motion.

NOUGAT MONTELMART.—No. 1.

3 lb. fine crushed sugar,
2 lb. strained honey,
1 lb. liquid glucose,
 $\frac{1}{4}$ pint whites of eggs,

3 lb. blanched and slightly browned
Valentia almonds,
 $\frac{1}{4}$ lb. blanched and dried pistachio nuts,
1 vanilla bean.

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Place the sugar in a copper sugar-boiler with $\frac{3}{4}$ pint of water, and let it dissolve with a little heat. Strain through a fine hair sieve or tammy into a basin. Rinse the sugar-boiler, return the syrup to it, and in due course boil it with the vanilla bean up to 280 deg. by the sugar thermometer.

Place the honey and glucose in a copper egg-bowl and stand over the steam bath as described, and gradually melt and heat them, stirring gently meanwhile with a thin wide spattle. When quite hot and every trace of honey crystals gone, beat the whites into a very solid whip, and at once stir them into the hot honey and glucose, and, stirring all the time, dry the mixture over the bath. The length of time needed for this operation will depend upon the heat of the steam bath and the amount of moisture in both honey and whites. Nothing short of actual experience will tell the workman when the right stage is reached. It will probably be an hour, may be longer. At the proper stage, boil up the dissolved sugar with the vanilla bean to 280 deg., remove the bean, and pour the hot sugar in a thin stream on the mixture, stirring all the time. For this you will need assistance, either for pouring or stirring. Continue reducing over the bath with constant stirring until the batch is sufficiently dried. Test it by taking out a small piece, dipping it into a pan of cold water, and judge of its consistency and non-stickiness. When the right reduction is reached, carefully and thoroughly stir in the nuts, blend carefully and pour into the prepared frames $1\frac{1}{2}$ ins. to 2 ins. thick, spread quite level, cover with wafer paper, set on the top boards with the necessary weights, and leave for twelve hours before cutting into $\frac{1}{4}$ lb., $\frac{1}{2}$ lb., and 1 lb. bars.

With the object of saving time, it is the practice of some confectioners to boil the sugar up to 290 deg., or even 300 deg., and add it without reducing or drying the honey meringue so much, but this does not give so fine a colour or leave the mass so cheesy in character.

NOUGAT MONTELIMART.—No. 2.

3 lb. fine crushed sugar,	2 lb. blanched and dried Valentia
2 lb. honey (strained),	almonds,
1 lb. liquid glucose,	$\frac{1}{2}$ lb. blanched and dried pistachio nuts,
$\frac{1}{2}$ pint whites of eggs,	$\frac{1}{2}$ lb. blanched hazel nuts,
2 ozs. vanilla sugar,	$\frac{1}{2}$ lb. pink fondant almond praline.

Make this nougat exactly as No. 1, excepting that the almonds are used quite white; the hazel nuts must be blanched by heating them a little on a wire in the oven and rubbing them to remove the skins. They will be slightly tinted, but not browned. The pink fondant praline must be added last of all and stirred in very carefully so as to avoid breaking the form. As they will be coated with gum arabic outside the pink fondant, the colour will not spread if care be used.

Vanilla sugar made by pounding the vanilla with sugar will give the better flavour, but the small black specks will show. To preserve the fine colour, vanilline crystals, 1 oz. sifted with 1 lb. of icing sugar and used as directed, will give entirely satisfactory results. Add it to the meringue.

NOUGAT MONTELIMART.—No. 3.

3 lb. fine crushed sugar (290 deg.),	$\frac{1}{2}$ lb. blanched and dried pistachio nuts,
2 lb. strained honey,	$\frac{1}{2}$ lb. crystallised violets (large débris will
1 lb. liquid glucose,	do),
$\frac{1}{2}$ pint whites of eggs,	1 tablespoonful maraschino,
$2\frac{1}{2}$ lb. blanched white Valentia	$\frac{1}{2}$ teaspoonful essence of violets.
almonds (dry),	

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Make this nougat exactly as No. 1, but boiling the sugar 10 deg. higher, drying a little firmer to allow for adding the flavour the last thing before stirring in the nuts and flowers. The contrast of colour is very effective and the flavour delicious.

NOUGAT MONTELMART.—No. 4.

3 lb. fine crushed sugar (290 deg.),	$\frac{1}{2}$ lb. blanched and dried pistachio nuts,
2 lb. strained honey,	$\frac{3}{4}$ lb. crystallised rose leaves,
1 lb. liquid glucose,	1 oz. vanilla sugar,
$\frac{1}{2}$ pint whites of eggs,	1 tablespoonful rosewater,
$2\frac{1}{2}$ lb. blanched, filleted and dried Valentia almonds,	A few drops of liquid carmine.

The rosewater may be added with the vanilla sugar to the meringue, which must be tinted a pale pink with carmine. In all other respects treat exactly as for No. 1.

NOUGAT MONTELMART.—No. 5. (Cheaper.)

3 lb. fine crushed sugar (290 deg.),	$2\frac{1}{2}$ lb. blanched hazel nuts,
$1\frac{1}{2}$ lb. strained honey,	$\frac{1}{2}$ lb. burnt almond praline,
$1\frac{1}{2}$ lb. liquid glucose,	$\frac{1}{2}$ lb. red almond praline,
$\frac{1}{2}$ pint whites of eggs,	2 ozs. vanilla sugar.

Treat this nougat exactly as for No. 1, except that as the percentage of glucose is rather larger, the sugar will need boiling 10 deg. higher.

NOUGAT MONTELMART.—No. 6. (Cheaper Still.)

$3\frac{1}{2}$ lb. fine crushed sugar (290 deg.),	2 lb. blanched hazel nuts,
$\frac{3}{4}$ lb. strained honey,	$\frac{1}{2}$ lb. pignolia nuts,
$1\frac{3}{4}$ lb. liquid glucose,	$\frac{1}{2}$ lb. finely-shred green angelica,
$1\frac{1}{2}$ ozs. dried whites of eggs (albumen)	$\frac{1}{2}$ lb. red almond praline,
in $\frac{1}{2}$ pint of water,	2 ozs. vanilla sugar.

Soak the albumen in the $\frac{1}{2}$ pint of water overnight, well stir and strain through a fine hair sieve, and whip to a stiff meringue. In all other respects exactly as for No. 1.

NOUGAT AUX FRUITS.—No. 7.

3 lb. fine crushed sugar (290 deg.),	$\frac{1}{2}$ lb. blanched and dried pistachio nuts,
$2\frac{1}{2}$ lb. strained honey,	$\frac{1}{2}$ lb. small bright cherries (farcis),
$1\frac{1}{4}$ lb. liquid glucose,	$\frac{1}{2}$ lb. glacé apricot cut in long cubes,
$\frac{1}{2}$ pint whites of eggs,	1 tablespoonful mandarine,
$1\frac{1}{2}$ lb. blanched, dried and filleted Valentia almonds.	

Stuff the cherries with fine pale green marzipan flavoured with maraschino; boil the sugar to 290 deg. to allow of the mandarine being added just before stirring in the almonds and fruit. In all other respects treat as for No. 1.

NOUGAT PASTES FOR DIPPING WORK.

These will need to be run out in somewhat different fashion, as it is inadvisable to make in thick blocks and add the labour of cutting into small pieces. The easiest plan

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is to spread rather less than $\frac{1}{2}$ in. thick in shallow frames set on boards lined with a sheet of thick waxed paper, and cover with another sheet until sufficiently firm to partly cut. Then with a properly adjusted caramel cutter cut them nearly through into squares or oblongs the desired size for dipping. When quite set they are easily finished cutting with a sharp thin knife. If desired they may be spread in the shallow frames on a sugar-dusted slab, but this means that they occupy the slab until ready to cut, so the boards are advised. If the batch be properly cooked the waxed paper will peel off. If thinner sheets be desired for any particular centres, the $\frac{1}{2}$ in. sheets can be spread a little with a brass pin on a sugared slab whilst still warm.

NOUGAT FOR CENTRES.—No. 1.

3 lb. fine crushed sugar (280 deg.),	$2\frac{1}{2}$ lb. blanched, filleted and dried Valentia
2 lb. strained honey,	almonds,
1 lb. liquid glucose,	$\frac{3}{4}$ lb. blanched, filleted and dried pistachio
$\frac{1}{2}$ pint whites of eggs,	nuts.
	1 vanilla bean.

Make this nougat exactly as No. 1 Montelimart, but spreading thinner as instructed.

NOUGAT FOR CENTRES.—No. 2. (Cheaper.)

3 lb. fine crushed sugar (280 deg.),	1 lb. blanched, filleted and dried sweet
1 lb. strained honey,	almonds,
$\frac{3}{4}$ lb. liquid glucose,	1 lb. blanched and chopped hazel nuts,
Bare $\frac{1}{2}$ pint whites of eggs,	2 ozs. vanilla sugar.

Treat exactly as for No. 1 Montelimart, but spreading as instructed for centres.

NOUGAT FOR CENTRES.—No. 3. (Cheaper Still.)

3 lb. fine crushed sugar (290 deg.),	$\frac{1}{2}$ lb. lightly browned coarse desiccated
$\frac{3}{4}$ lb. strained honey,	coconut,
1 lb. liquid glucose,	1 lb. firm fondant, melted,
$1\frac{1}{2}$ ozs. albumen in $\frac{1}{2}$ pint of water,	2 ozs. vanilla sugar,
1 lb. blanched and chopped hazel nuts,	1 oz. coco-butter melted in the fondant.

Make this exactly as for No. 1 Montelimart, except that the coarse coconut must be lightly browned in the oven, the albumen soaked in the water overnight, and strained before beating, and the firm fondant sugar carefully melted with the coco-butter and stirred in just before adding the nuts. Spread as per instructions for centres.

NOUGAT AUX FRUITS FOR CENTRES.—No. 4. (Fine.)

3 lbs. fine crushed sugar (290 deg.),	$1\frac{1}{2}$ lb. blanched, filleted and dried Valentia
$1\frac{1}{2}$ lb. honey (strained),	almonds,
$1\frac{1}{4}$ lb. liquid glucose,	$\frac{1}{2}$ lb. red, green, and orange brochettes, cut
$\frac{1}{2}$ pint whites of eggs,	in quarters,
1 tablespoonful maraschino,	1 oz. vanilla sugar.

Make this nougat exactly as for No. 1 Montelimart, except that the sugar must be boiled to 290 deg. to allow for the addition of the maraschino just before adding the nuts.

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After the nuts are mixed in let stand for a minute or two, then sprinkle the cut brochettes on top and gently fold in to avoid melting and making an ugly discoloured mass. Old and rather dry brochettes are best for this purpose. Spread thinly as instructed for centres. With this batch you must be extra careful.

There are many other ways in which nougat can be made, but they are all covered by the same principles. The method hereby given will be found admirably suited to the small maker, who without the appliances of the large maker would quickly find himself in difficulties did he attempt their methods. We have therefore refrained from dealing with them here, and have confined our instructions to one method only.

PRALINE BONBONS.

The various forms of praline bonbons are easily made, do not need elaborate appliances or many utensils, and are certain of a ready sale if made freshly once a week. Some of them are old, but still favourites, others are not so well known, but will be equally appreciated. Where it is advised that a circular motion be given to the pan to ensure even coating or simple polishing, the most simple arrangement is a double rope, or if the pan has three handles, a triple one, with a ring at the top end for hooking on a strong hook aloft, and a flat hook at each lower end to take the pan handles. The length of the rope must be adjusted elbow high to the operator, so that the circular movement may be given with the least labour.

A few crystallising pans will be needed, made of stout block tin plate, oblong in shape, with gently sloping sides, from 3 ins. to 4 ins. deep, any size, according to capacity needed, with inner wire trays. If two layers of bonbons be crystallised in each pan (it is never advisable to top too thickly even the cheaper kinds, and the more delicate not at all), each tray must have an extra wire tray, fitting rather more than half-way down, for the second layer. At one end near the bottom should be one or two $\frac{1}{2}$ in. holes for draining away the syrup. These holes must be stopped when in use with small plugs either of cork, wood, or rubber. Cork is quite satisfactory, but quickly wears out. It is cheap and easily replaced. Wood lasts longer, but they are unaccountably lost, and unless the operator is a good whittler, rather dear to buy frequently. Rubber answers admirably, but is dear and still dearer, and has a habit of straying that is to be greatly deprecated. We therefore plump for corks, which can be bought (cut on the slope) very cheaply by the hundred. Some confectioners fasten strips of paper over the holes with an adhesive, but it is a messy plan which is not always effective. The pans take up very little room in use, as they can be piled several high across one another.

BURNT ALMOND PRALINE.—1.

These are the best known forms of praline, and are old favourites.

1 lb. Sicily almonds unblanched,	$\frac{1}{2}$ oz. vanilline sugar,
6 lb. crushed sugar,	Sufficient water to dissolve,
Saturated solution of gum arabic.	

Clean the almonds thoroughly by sifting and rubbing, but do not blanch them. Warm them slightly. Boil the sugar with sufficient water to dissolve without acid of any kind up to 244 deg. Lift off stove and rub a little on the side of the pan until it shows white, mix the white portion into the whole, and as soon as it shows cloudy, turn in the almonds, return to slow fire, and mix with a gentle rubbing motion until the sugar grains. At once turn the whole into a coarse brass sieve, separate any that may adhere

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together, and sift away the grained sugar. Place the partly-sugared almonds in a clean copper pan, set over a hot stove, and, gently stirring, allow the sugar coating to melt and caramelize. Lift off the fire and add as much of the grained sugar as will adhere to the melted surfaces. Place the rest of the sugar in the original pan with the vanilline sugar, add sufficient water to dissolve, and boil up to 250 deg. Pour this gradually on the almonds, stirring between each pouring, over a slow fire, until the whole of the sugar has been taken up. Turn into coarse sieve, separate any that may adhere, turn into a clean pan, pour over a little solution of gum arabic, turn over gently with the hands to thoroughly coat them, and spread on brass sieve to dry. There are two other ways of finishing these. One, before coating with the gum, turn them into a clean pan, and over a hot stove melt and caramelize the surface of the sugar. Two, after the gum solution is dry, coat them with a saturated solution of shellac in S.V.R. 90 O.P. The shellac coating preserves them in fine condition for a much longer time, but has an objectionable taste.

BURNT ALMOND PRALINE.—No. 2.

In all respects as for No. 1, except that the first and second coats of the sugar should be caramelized, the last coat tinted red before pouring over, and gum arabic used without shellac. If desired, a little rosewater or orange-flower water may be boiled with the last boiling up of the sugar, instead of vanilline.

BURNT ALMOND PRALINE.—No. 3.

The same as No. 1 up to the second coat. When the grained sugar is re-boiled, add 1 lb. more sugar, 3 ozs. of liquid glucose, and 3 ozs. to 4 ozs. of pure cocoa, and boil up to 250 deg. Attach the pan to the hanging rope, see that all the sugared almonds are free and separate, and pour the hot syrup over a little at a time, swinging the pan with a circular motion so that the nuts go over and round by centrifugal force, gradually picking up the sugar as it grains. Continue the swinging until all the syrup is used, and a little longer to smooth the surfaces, being sure that during the process the nuts do not adhere together. Frequent pauses are necessary to separate any that do so join. Sift in a brass sieve to remove any loose grains, coat with a solution of gum arabic, as for No. 1, and, if desired to keep longer, with the shellac solution, although this does not add to their fine flavour.

Burnt hazel nuts, filberts, pignolia, and quarters of shelled walnuts may all be treated the same way, and flavoured as desired.

The proportions of sugar and nuts given above may be varied, provided the general principle governing the process be strictly adhered to. Of course, the larger proportion of sugar to nuts, the lower will be the cost.

FONDANT ALMOND PRALINE.

4 lb. Sicily almonds,
10 lb. crushed sugar,

1 oz. vanilla sugar,
Water to dissolve the sugar.

Blanch, dry, and slightly brown the almonds and keep them warm. Boil the sugar and vanilla sugar to 244 deg. without acid or glucose. Place the warm almonds in a copper egg bowl, pour a little of the syrup on them, and stir in a circular motion with a thin spatula until the sugar grains and adheres to the nuts. Continue adding a little syrup at a time, as fast as the previous coating dries white, until the whole is used up. It will be easier and quicker when half the syrup has been used to sling the pan on the

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rope, and finish with the circular swinging motion. When all the sugar has been used and care taken to prevent adhesion, sift away any loose sugar, set in the crystallising pans, pour on syrup boiled to 36 deg. by the saccharometer, at a heat of 120 deg. Fah., and store for eight to twelve hours before running off and drying. Crystallising in general will be fully dealt with a little later on, but here it will be well to notice that the colder the syrup be used the finer will be the crystals. This high temperature is advised for these rough surface fondants, because a rather heavy and quickly deposited crystal is more effective.

These pralines may be made any colour and flavour, but it is best to coat them all with white sugar at the beginning.

DUCHESSE PRALINE (White).

2 lbs. Jordan almonds, 2 ozs. vanilline sugar,
6 lb. fine crushed sugar (sufficient water to dissolve).

Blanch and dry the almonds, and slightly tint them in the oven. Dissolve the sugar and bring it to the boil, and strain it through a fine tammy sieve. Return to the sugar boiler with the vanilline sugar, and boil up to 244 deg. Fah. Place the almonds (warm) on a clean marble slab, and pour a very little of the hot syrup over them, and with a pair of butter hands rub them together until the sugar becomes white and adheres to the almonds. Continue this pouring and rubbing until all the sugar has been taken up, being careful that each coat is white and dry before the next one is added. Place in crystallising trays and cover with syrup at 36 deg. by the saccharometer, and 100 deg. Fah., so as to ensure a heavy crystal.

DUCHESSE PRALINE (Pink).

Exactly as white, except that the flavouring should be wild cherry or rose and the syrup tinted a pale pink with liquid carmine, after the almonds have been well coated with white. If rose water be used, boil the sugar to 246 deg., and add the flavouring after removing from the fire.

DUCHESSE PRALINE (Orange).

The same as for white, except the syrup must be boiled to 246 deg. and flavoured with mandarine after lifting from the fire, and tinted orange with orange paste or liquid yellow and carmine, after first coating the nuts with white.

DUCHESSE PRALINE (Lemon).

The same as orange, except that the syrup must be tinted a pale yellow with infusion of saffron, and flavoured with essence of lemon. The addition of a few drops of dissolved citric acid to the syrup will bring out the flavour, but this must be used with great discretion to avoid greasing the sugar.

DUCHESSE PRALINE (Coffee).

The same as No. 1, except that in addition to the vanilla sugar 4 ozs. of freshly-roasted coffee must be infused and added to the sugar as part of the dissolving water. A little brown colour or burnt sugar may also be added to give depth of colour.

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DUCHESSE PRALINE (Violet).

The same as No. 1, except that a few drops of essence of violets and a little liquid violet colour to tint the later coats must be added to the hot syrup.

DUCHESSE PRALINE (Chocolate).

The same as No. 1, except that 5 ozs. of pure cocoa and 4 ozs. of liquid glucose must be added to the syrup when it reaches 236 deg. Fah., and boiled with it up to 244 deg. Fah. Before crystallising these, coat with gum arabic and shellac varnish. After crystallising, all the colours may be mixed together, and a very pretty assortment of soft, creamy pralines they will make.

In making this assortment, if desired, the whole set may be made in one boil, first coating all the almonds with the white syrup, and then dividing into groups, and flavouring and colouring the syrup for each, keeping the syrup warm in a water bath. If this be done, the assortment should be three only, as there is danger of the syrup graining if left too long standing about.

CARAMELS.

Caramels as bonbons may be broadly divided into two types—(1) the French, which are comparatively hard; and (2) American, which are more cheese-like in character. In France the term does not apply solely to this particular dainty, for even clear boiled sugars are so called. Although some of these latter are very fine in both flavour and brilliant clear colouring, they so closely approximate in apparent character to the cheap goods known in this country as "boiled drops," etc., that there would be considerable difficulty in obtaining a price sufficiently high to make their manufacture worth while to the small retailer. We shall therefore include in this collection only one form to illustrate the type. The majority of the examples given will be those that can be advantageously made by the small man who wishes to make a speciality of home-made goods of a higher grade than the cheap stuff so prevalent to-day. Some will be of the highest possible quality, and others more moderate in cost.

A very frequent, almost universal, constituent of even the highest grade soft caramels has been white paraffin wax, which gives stability to the soft, rich structure, and is solely responsible for the "chewing" texture so characteristic of certain types. There is absolutely nothing else that gives quite the same results at anything like the same cost. The "little Mary" of humanity that can break down and digest this commodity is so rare as to be practically unknown, and in the interests of adult as well as juvenile health, we are opposed to its use. The possible alternatives that are digestible are white spermaceti wax, coco-butter, beeswax, and cocos-butter, the first three being very expensive but of considerable stability, and the fourth reasonable in cost, but of less stability. With their various drawbacks we give them preference over the paraffin wax, which, we think, should be a punishable offence to use.

If small batches only are to be made, they may be run in squares formed with steel bars on the marble slab or cooling table, but larger batches must have greater conveniences. They may be run in larger squares or oblongs on the slab or cooling table, and marked out into smaller pieces when nearly set, or sets of shallow trays of 14-gauge hammered steel plate, or even heavy block tin may be used. These take up little room, as they may be piled on one another several high. The cutting can be done, and often

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is, with a strong-bladed knife, but it is much quicker and easier to use a proper cutting roller with adjustable circular blades, which divide the sheet into strips, and at right angles, into squares. If cut nearly through both ways, the sheets retain their form, and the final cutting into squares with a sharp knife is quickly done. Both knife and cutter must be kept free from sugar, which retards the cutting and misshapes the squares.

HARD CARAMELS. CLEAR, AUX POMMES.—No. 1.

6 lb. fine cube sugar,	1 quart clear strained apple juice,
6 ozs. liquid glucose,	$\frac{1}{2}$ teaspoonful essence of rum.

Place the sugar and apple juice in a copper sugar boiler, and bring to the boil, being certain that the whole of the sugar is dissolved. Strain through a fine tammy, return to the boiler, and quickly boil up to the crack, or, to be exact, 310 deg. Previous to this, when the sugar reaches 250 deg., add the glucose, and a little later the essence. When the crack is reached lift off the fire, and pour on an oiled slab. Turn the edges into the middle as they set, and when cooled and just malleable, divide in pieces and pass through rollers in long rope form. Run down on to the slab, divide into 7 in. lengths, and then into the individual ropes. When cold pack in glass bottles or canisters and keep airtight. These ropes may be made in assorted colours—red, green, etc., and flavoured with noveau, crème de menthe, etc., to fit the colours. Discriminating buyers will greatly prefer them to the common or garden variety of boiled goods.

HARD CHOCOLATE CARAMELS.—No. 2.

6 lb. fine cube sugar,	1 lb. pure block cocoa,
$\frac{3}{4}$ lb. liquid glucose,	3 vanilla beans,
2 quarts rich sweet cream,	1 quart new milk.

Put sugar, glucose, and milk in copper boiler, and boil up to 250 deg. Then add the vanilla beans, cut in halves, and one-fourth of the cream. Stir constantly, and when 250 deg. is reached add another fourth of the cream, continuing until all is used, boiling slowly, so that there is not too much expansion. With the last cream add the cocoa, thinly sliced or previously melted, and stir continuously until 280 deg. is reached. Remove the vanilla, then pour, after stirring well, $\frac{3}{8}$ in. deep in tins or in frame about 15 by 30 on an oiled slab. Cut as directed, and wrap in waxed paper if not for sale the same day.

For vanilla, the same formula may be used, omitting the cocoa.

For coffee, infuse $\frac{3}{4}$ lb. pure coffee in 1 quart of water, use it instead of the milk, and omit three-parts of the vanilla, and of course the cocoa.

HARD CARAMELS. No. 3.—VANILLA.

$\frac{3}{4}$ lb. fine cube sugar,	3 vanilla pods,
$\frac{3}{4}$ lb. liquid glucose,	1 lb. condensed milk (unsweetened),
1 quart sweet rich cream,	1 pint new milk.

Put all, except the cream, in sugar boiler, and boil up to 250 deg. Add the cream gradually as it reduces, and boil slowly, stirring continually, up to 280 deg. Remove the vanilla, stir briskly, and pour $\frac{3}{8}$ in. thick in tins or in frame about 15 by 24 on an oiled slab. Wrap if not for immediate sale.

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For coffec, the same formula may be used, omitting two of the vanilla pods and infusing $\frac{1}{2}$ lb. pure coffee in 1 pint of water, instead of using the pint of milk.

For chocolate, use the same formula, omitting one of the vanilla pods and adding $\frac{1}{2}$ lb. of pure cocoa. For this, the frame will need to be a little longer, say 15 by 26.

HARD CARMELS. No. 4.—COFFEE.

5 lb. fine cube sugar,	$1\frac{1}{2}$ lb. unsweetened condensed milk,
$\frac{3}{4}$ lb. liquid glucose,	$\frac{1}{2}$ lb. pure coffee,
$1\frac{1}{2}$ pints sweet rich cream,	2 ozs. essence of vanilla,
1 pint of water.	

Treat exactly as No. 4, adjusting the frame to fit the slightly decreased bulk.

For vanilla use the same formula, omitting the coffee and adding an additional 1 oz. of vanilla.

For chocolate omit the coffee and add 12 ozs. of pure cocoa, slightly increasing the size of the frame. Each of these may be sold unwrapped if sale be immediate.

The above three formulas will give three distinct types and values each of chocolate, coffee, and vanilla.

SOFT CARMELS. No. 5.—VANILLA.

3 lb. fine crushed sugar,	$1\frac{1}{2}$ quarts rich sweet cream,
1 lb. pale Barbadoes sugar,	3 ozs. coco-butter,
1 lb. liquid glucose,	3 vanilla beans.
1 pint of water to dissolve sugar.	

Boil up to 250 deg., add the cream gradually, and boil up to 255 deg., stirring continually, and boiling slowly. Lift off fire, and as the boiling subsides remove the vanilla, test the degree again, and if right, stir well, and pour in tins or frame on slab. Wrap after cutting.

For chocolate, add $\frac{3}{4}$ lb. of pure cocoa after the last cream has been added and boiled down a little, and omit one vanilla bean.

For coffee, infuse $\frac{1}{2}$ lb. of pure coffee in 1 pint of water, strain quite clear, and use instead of the plain water. Omit two vanilla beans.

SOFT CARMELS. No. 6.—VANILLA.

3 lb. fine crushed sugar,	1 lb. unsweetened condensed milk,
1 lb. fine Barbadoes sugar,	3 ozs. coco-butter,
1 lb. liquid glucose,	2 ozs. essence of vanilla,
1 quart of rich sweet cream,	1 pint of new milk.

Dissolve the sugars and glucose in the milk, and boil in the same way up to 255 deg. For chocolate or coffee, treat as No. 5. Wrap.

SOFT CARMELS. No. 7.—CHOCOLATE.

5 lb. fine crushed sugar,	1 lb. pure cocoa,
1 lb. liquid glucose,	3 ozs. coco-butter,
2 quarts of rich sweet cream,	3 vanilla beans.

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Place sugar, glucose, and cream in sugar boiler, and boil slowly up to 250 deg., stirring continually. Then add the shred cocoa, dissolve, add the coco-butter, and boil up to 255 deg. Wrap.

SOFT CARAMELS. No. 8.—CHOCOLATE.

5 lb. fine crushed sugar,	1 pint of new milk,
1 lb. liquid glucose,	1 lb. pure cocoa,
3 pints rich sweet cream,	3 ozs. of vanilla sugar,
	3 ozs. coco-butter.

Boil as No. 7 up to 255 deg. Wrap.

SOFT CARAMELS. No. 9.—CHOCOLATE.

4 lb. crushed sugar,	1 lb. unsweetened condensed milk,
1 lb. Barbadoes sugar,	1 pint of new milk,
1½ lb. liquid glucose,	3 ozs. cocos-butter,
1 quart rich sweet cream,	12 ozs. of pure cocoa,
	2 ozs. essence of vanilla.

Boil as No. 7 up to 255 deg. Wrap when cut.

SOFT CARAMELS. No. 10.—CHOCOLATE.

3 lb. fine crushed sugar,	1½ lb. unsweetened condensed milk,
2 lb. fine Barbadoes sugar,	4 ozs. cocos-butter.
1½ lb. liquid glucose,	12 ozs. pure cocoa,
1 pint of rich sweet cream.	1½ ozs. vanilline sugar,
	1 pint of new milk.

Boil as No. 7 up to 255 deg. Wrap in waxed paper when cut.

SOFT CARAMELS. No. 11.—COFFEE.

4 lb. fine crushed sugar,	1 lb. unsweetened condensed milk,
1 lb. fine Barbadoes sugar,	3 ozs. coco-butter,
1 lb. liquid glucose,	½ lb. pure coffee,
1 quart rich sweet cream,	1 pint of water,
	2 ozs. essence of vanilla.

Infuse coffee in water, strain quite clear, and boil as No. 7 up to 255 deg. When cut, wrap in waxed paper.

SOFT CARAMELS. No. 12.—COFFEE.

3 lb. pure crushed sugar,	2 lb. unsweetened condensed milk,
2 lb. fine Barbadoes sugar,	8 ozs. liquid coffee essence,
1½ lb. liquid glucose,	1 pint of new milk,
1 pint rich sweet cream,	1½ ozs. vanilline sugar,
	4 ozs. cocos-butter.

Boil as No. 7 up to 250 deg., add cocos-butter and vanilline, and boil to 255 deg. Wrap.

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SOFT CARAMELS. No. 13.—(Cheap.)

3 lb. fine crushed sugar,	2 lb. unsweetened condensed milk,
2 lb. fine Barbadoes sugar,	1½ pints new milk,
1 lb. liquid glucose,	½ lb. fresh butter,
½ pint rich sweet cream,	4 ozs. cocos-butter,
	1½ ozs. vanilline sugar.

Boil as for No. 7 up to 255 deg., and wrap when cut.

For a cheap chocolate caramel add to the above 12 ozs. pure cocoa when the batch reaches 250 deg., and then boil up to 255 deg.

SOFT CARAMELS. No. 14.—(Cheaper.)

3 lb. fine Barbadoes sugar,	3 lb. unsweetened condensed milk,
2 lb. fine crushed sugar,	1 pint of new milk,
1¼ lb. liquid glucose,	4 ozs. cocos-butter,
	1½ ozs. vanilline sugar.

Boil as No. 7 up to 255 deg., and wrap when cut.

SOFT CARAMELS. No. 15.—(Too Cheap.)

5 lb. fine Barbadoes sugar,	1½ ozs. vanilline sugar,
1½ lb. liquid glucose,	5 ozs. cocos-butter,
2 lb. unsweetened condensed milk,	12 ozs. desiccated coconut,
1 quart of new milk,	2 lb. firm smooth fondant.

Boil as for No. 7 up to 250 deg. Add the cocos-butter, and boil up to 255 deg. or 257 deg. Have ready the firm fondant, melted without added liquor, tint it coffee colour, and add the vanilline (if at all soft take the higher boil for the batch) and quickly stir the coconut into the batch off the fire, and when blended, add the melted fondant and blend all together. The batch will be rather stiff, so care must be used to get it poured quite flat. When cold cut up; if at all soft wrap them, but there should be no necessity.

SOFT CARAMELS. No. 16.—HONEY.

2 lb. fine cube sugar,	3 ozs. coco-butter,
2 lb. strained honey,	1 pint of new milk,
1 lb. liquid glucose,	1 vanilla bean,
2 quarts rich sweet cream,	1 teaspoonful essence of rum.

Boil the sugar, honey, glucose, and milk up to 250 deg. Add the cream gradually, boiling very slowly and stirring continually, and then add the coco-butter and essence, and boil up to 255 deg. Stir thoroughly, and pour into trays or frame. Wrap when cut.

NUT CARAMELS.

Finely-chopped almonds, dry, but not browned, finely-chopped walnut, pignolia, hazel, or coconut may be added in any desired quantity between 1 and 1½ lb. to any of the plain batches given, just before removing from the fire, but when well stirred in it will be advisable to test the degree before pouring out the batch, as any unexpected moisture present may bring the boiling below its proper degree.

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There are many other kinds and qualities of caramels made, but the main principles are the same, and sufficient examples have been given here to enable any ordinary intelligent workman to make any of the recognised types.

To facilitate the manufacture on a large scale, it is customary to keep ready various forms of caramel paste, portions of which are added to the main batch. These pastes are made of blends in varying proportions of sugar, glucose, starch, condensed milk, beef olio or other fat, paraffin wax, etc. These pastes are largely wholesaled, and in many places are regarded as necessary to the trade who use them, but for reasons best known to themselves, buy instead of making them.

GRAINED SUGAR TABLETS.—(CANDIES.)

Grained sugar tablets are very easily made, and if nicely turned out are certain to please. Their variety can be almost indefinitely enlarged, and the particular principle once mastered, the intelligent workman can alter the colour and flavour as he pleases or necessity arises.

We desire it to be understood that our object in suggesting the manufacture by confectioners of bonbons generally is not to attempt any sort of competition with those establishments (for want of a better name) called "sweetstuff shops." Neither do we advise any pastrycook or confectioner to undertake the manufacture of a large variety of types. It is far better to make a judicious selection of types of really good quality, with frequent changes, and test their value as profit-makers as well as solid helpers to the general business. It should be within the knowledge of most of our trade, for nearly every city or town will furnish examples, that here and there all over the country are to be found men who make, and have a reputation for, certain candies or bonbons which have helped them to build up a large business for many things besides their specialities. The value of these special goods as trade makers is not sufficiently appreciated by the rank and file, who can and do appreciate, and even envy, the larger trade and reputation of others. One very eloquent example in our minds is a midland house doing the largest, most profitable, and highest class confectionery and catering business in its district, that was founded upon, and built up with, one or two types of toffee that are still selling at good prices. We therefore advise that a selection be made of those likely to be most suitable for the purpose and district, and, introducing one variety at a time, push each one on its merits, and when well established introduce others, until the chosen set are all getting in good work for you. Be satisfied with one quality for each type, but have that quality as high as you dare. There is no necessity for even three or four prices for caramels, for example. Stick to one, and make it *yours*. Of course, you will need different flavours of that type, but not different qualities. Given two or three qualities, the lowest-priced ones will leave the better unsold if the customers be ladies, and they are mostly.

Grained sugar tablets can be shaped in several ways. (1) Run in frames with the fondant bars on the slab, a sheet of waxed paper being laid flat and held so with the bars, and cut into tablets when set. (2) Plain slightly sloping-sided shallow tin pans, lined with waxed paper, and cut when set. (3) The same shallow type of tin, but with stamped ridges, marking out the tablets, the tins being slightly oiled with fine salad oil. Or (4) shallow frames divided like sponge frames, with sloping sides, for individual tablets; or (5) the same type with the shapes of only half the depth of the outside edges, so that the sheets can be turned out and cut when set. The length and width of the tablets must depend upon the ultimate price per piece or per lb., but they should be oblong, and not more than half an inch deep. If the marked-out tins be used, it will

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cost little more to have the maker's name impressed on the bottom, but great care will be needed to oil properly to obviate sticking. Whichever plan be chosen, use it always, so that the shape and size be recognisable. If changes be made, there are customers who will not believe it the same. It is a curious fact that if not the same it will not be so good.

GINGER TABLETS.

These are the oldest and best known, so take precedence.

4 lb. fine lump sugar,	$\frac{1}{2}$ lb. finely shred drained dried ginger,
4 ozs. liquid glucose,	5 drops oil of ginger (or)
1 pint of water,	1 teaspoonful fine pale ground ginger.

Have ready the frames; see that the preserved ginger, if taken from syrup, is well drained and all the moisture dried out. Shred it finely, and have ready before putting the sugar and water on to boil. When the sugar is quite dissolved and boiling, either skim away all scum that rises or strain through a fine hair sieve, wash down the sides of pan very clean, add the glucose, and boil up to 235 deg. by the sugar thermometer. Lift off the fire, and if ground ginger is to be used pour out a little sugar into a small basin, shoot in the ginger, mix with the sugar, and return to the boiled syrup. With a small thin spatle dipped into the syrup rub on the side of the sugar boiler until it shows white; scrape off into the whole and rub a little more, until the syrup begins to get cloudy. Stir the whole continually until it shows signs of graining. Now add the shred ginger and stir together until nearly setting, pour at once into the frames, spread the top flat, and leave until set and ready to turn out. If oil of ginger be used, it should not be added until just before the shred ginger. When cut into suitable-sized tablets send to the sales counter. What is not sold the first day is best wrapped in small pieces of waxed paper.

PINEAPPLE TABLETS.

4 lb. fine lump sugar,	1 pint of water,
4 ozs. liquid glucose,	1 lb. glacé pineapple, finely shred,

Treat in all respects as for ginger tablets, adding a very little orange colour.

CHERRY TABLETS.

4 lb. fine lump sugar,	1 lb. bright glacé cherries cut into small dice,
4 ozs. liquid glucose,	5 drops essence of wild cherry,
1 pint of water,	Very little liquid carmine.

Be sure that there is no wet syrup remaining on cherries. Add the essence and carmine just before graining the sugar. In other respects exactly as for ginger tablets.

LEMON TABLETS.

4 lb. fine crushed sugar,	1 pint of water,
$\frac{1}{4}$ lb. liquid glucose,	Zest of two lemons.

Very little liquid saffron.

Add the zest just before the sugar reaches 230 deg., and boil up to 236 deg. Add the few drops of saffron before graining, and finish as for ginger tablets.

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ORANGE TABLETS.

4 lb. fine loaf sugar,	1 pint of water,
$\frac{1}{4}$ lb. liquid glucose,	Zest and juice of two oranges,
Little orange colour.	

Add the zest when the syrup reaches 230 deg., boil up to 236 deg., tint a very pale orange, and finish as for ginger tablets.

TANGERINE ORANGE TABLETS.

Exactly as for orange tablets, substituting the rind of two tangerine oranges, pounded to a pulp in a marble mortar, for the orange zest.

MILLE FRUIT TABLETS.

4 lb. fine lump sugar,	1 lb. mixed fruits—cherries, pineapple,
$\frac{1}{4}$ lb. liquid glucose,	apricot, angelica, citron peel, orange
1 dessertspoonful of orange-flower	peel, and assorted brochettes,
water,	Zest of one lemon,
1 pint of water.	

Slice all the fruits very small. Add the zest and orange-flower water when the boiling reaches 230 deg., and boil up to 235 deg. Add the fruit as for pineapple, and finish as for ginger tablets.

VIOLET TABLETS.

4 lb. fine lump sugar,	6 ozs. crystallised violet leaves (débris, but
$\frac{1}{4}$ lb. liquid glucose,	free from dust),
1 pint of water,	Very little violet colour,
6 drops of essence of violets.	

Add the essence when the syrup reaches 230 deg., boil up to 236 deg., and add the violet colour before graining. Finish as for pineapple.

ROSE TABLETS.

4 lb. fine crushed sugar,	6 ozs. crystallised rose leaves (débris, but
$\frac{1}{4}$ lb. liquid glucose,	free from dust),
1 pint of water,	Very little liquid carmine,
1 dessertspoonful of rose water,	1 dessertspoonful of orange-flower water.

Add the rose water and orange-flower water when the syrup reaches 230 deg., boil up to 236 deg., tint a very pale pink with liquid carmine, and finish as for pineapple.

PEPPERMINT TABLETS.

4 lb. fine lump sugar,	1 pint of water,
4 ozs. liquid glucose,	10 drops oil of peppermint.

This is usually left quite white, but if two tablespoonfuls of crème de menthe be substituted for the oil a more delicately-flavoured tablet of a very pale green will be the result.

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ALMOND TABLETS.

4 lb. fine lump sugar,
 $\frac{1}{4}$ lb. liquid glucose,
1 pint of water,

$\frac{1}{2}$ oz. vanilline sugar,
 $\frac{3}{4}$ lb. blanched, shred, and slightly browned almonds.

Add the vanilline sugar when the syrup is lifted from the stove, and the almonds (quite cold) when the graining is almost complete. Finish as for pineapple.

WALNUT TABLETS.

The same as for almond, substituting $\frac{3}{4}$ lb. of finely-chopped walnut kernels for the almonds.

HAZEL NUT TABLETS.

The same as almond, substituting $\frac{3}{4}$ lb. hazel nuts heated in the oven, the brown skins rubbed off and finely chopped, and for the vanilline sugar 10 drops of essence of rum.

COCONUT TABLETS.

The same as almond, substituting $\frac{3}{4}$ lb. of medium desiccated coconut for the almonds.

COFFEE TABLETS.

4 lb. fine lump sugar,
4 ozs. liquid glucose,
1 pint of water,

24 ozs. (liquid) extract of coffee,
 $\frac{1}{2}$ oz. vanilline sugar,
Little caramelled sugar.

Add the extract of coffee to the sugar, glucose, and water, and boil up to 230 deg. Add the caramelled sugar to deepen the tint, and boil up to 235 deg. Then add the vanilline sugar, grain and finish as usual.

CHOCOLATE TABLETS.

4 lb. fine lump sugar,
4 ozs. liquid glucose,

1 pint of water,
 $\frac{1}{2}$ oz. vanilla sugar, or 1 vanilla bean,
8 ozs. pure cocoa (shred).

Melt the shredded cocoa very slowly and keep in a warm place. Boil the sugar, glucose, and water with the vanilla bean up to 235 deg., dip out enough of the syrup to mix the cocoa into a soft paste, grain the sugar, and when almost grained, add and blend the cocoa, and finish as usual. This last will be more costly than most of the preceding ones, so if sold by the piece will need to be cut smaller.

COCONUT CANDY.

6 lb. fine crushed sugar,
 $\frac{1}{2}$ lb. liquid glucose,

1 lb. medium desiccated coconut,
 $1\frac{1}{2}$ pints of water,
1 tablespoonful of orange-flower water.

Place the sugar and water in a copper sugar boiler with the water. When the sugar is quite melted strain through a fine hair sieve. Return to the boiler, and when

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fully boiling add the glucose and the orange-flower water, and boil up to 236 deg. Remove from the fire and stand on one side to cool until almost cold. Place a sheet of waxed paper on a marble slab, and on this make a square with the steel bars. When the syrup is almost cold, take two small copper egg-bowls and divide the syrup two-fifths in one and three-fifths in the other. Tint the smaller one pink with liquid carmine and lift it on the fire. Slowly raise the syrup to 150 deg., then lift it off the fire, and with the spatula rub on the sides a little until it gets white. Scrape off and repeat, stirring the whitened sugar into the whole until it becomes cloudy. Then turn in two-fifths of the coconut and stir vigorously until the whole becomes like soft fondant. Then pour in the frame, and spread with a palette knife nearly half an inch thick, adjusting the frame to fit. Treat the larger white portion in the same way, by which time the pink layer will be sufficiently set to allow the white layer to be poured and spread on top. It should reach the top of the frame. Let stand until quite set, then remove the bars, and cut up into strips and again into bars any required size. The position of the layers is often reversed, but there is a tendency to stain the white layers if the hot pink be poured on top, therefore the suggested arrangement is advisable.

Candies of this type may be made with all varieties of nuts, with lemon or orange zest, with coffee or chocolate, either alone or in layers, and very pretty combinations are noyau, pale green, and coffee, lemon, pale yellow, and chocolate, etc.

PRALINE GENOIS (FRUIT CENTRED).

There has always been a desire to produce a really high-grade slightly effervescent sweetmeat, but of all the examples that have come under our notice, we only recall one that appeared to be quite satisfactory. The soft creamy fondant praline form is clearly the best medium, but the addition of an acid in sufficiently large percentage either prevents or so greatly retards the crystallisation of the syrup as to be practically prohibitive. We had never seen this particular satisfactory bonbon actually made. It was produced in a small factory near the Rue St. Honoré, in Paris, but we experimented along various lines until the plan here outlined was evolved. It may not be the one in use in the place we have named, but with care it will give the desired results. Our main efforts were intended to give an alternate coating of an acid and an alkaline sugar, but we were unable to get over the difficulty of the acidulated syrup refusing to grain dry.

The centres for this praline consist of small cubes of glacé cherries, apricots, citron peel, orange and lemon peel, angelica, etc. A series can, if desired, be made with one boiling, but this necessitates dividing and flavouring the boil, and keeping each portion warm, as they are used consecutively. It also means that as many pans must be used as there are flavours, or else graining the consecutive sets in separate piles on a marble slab. We do not advise this, because it is advisable to harden each coat rather more than for Duchesse praline, and this is best done with occasional slight heat.

CHERRY PRALINE GENOIS.

1 lb. fine lump sugar,	1½ pints water (to dissolve sugar),
½ teaspoonful cream of tartar,	10 drops essence of wild cherry,
½ lb. large glacé cherries,	Few drops liquid carmine.

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EFFERVESCENT POWDER.

4 lb. fine pulverised sugar, 4 ozs. finely powdered citric acid,
3 ozs. fine bicarbonate of soda.

This quantity of effervescent powder is not intended for a single batch, but will be sufficient for the series if used sparingly, as it should be. Be sure that the citric acid is well dried and quite finely powdered, mix with the soda and sugar, and sift thoroughly through a very fine sieve. It is advisable to use it warm, but not hot.

Dissolve the lump sugar thoroughly in the water, wash down the sides of the sugar boiler, add the cream of tartar when the syrup reaches the boil, and quickly boil up to 244 deg. Fah. Lift off the fire and add the essence. Have ready the cherry cubes, dry and well dusted with pulverised sugar to keep them separated, turn into a round-bottomed copper egg-bowl, pour on a little of the syrup, and stir with two thin spattles, until the cubes are all coated with the quickly-graining sugar. Separate any that may join, lift the pan over a very slow fire to dry, stirring all the time. Lift off and repeat the process. With the third addition of syrup, as soon as the graining takes place and the syrup is taken up but not quite dry, throw in about 2 ozs. of the prepared sugar, and, well stirring, coat and dry thoroughly. Continue in this way until the whole of the syrup is used up, tinting the last two coats with the liquid carmine before adding to the praline. Do not use the prepared sugar after the last two pink coats. Crystallise at once in syrup 36 deg. by the saccharometer and at a temperature of 80 deg. by the thermometer.

APRICOT PRALINE GENOIS.

Exactly as for cherry, except that apricot centres must be used, the syrup flavoured with essence of apricots and the last two coats tinted yellow, using a very strong infusion to avoid reducing the syrup appreciably.

CITRON PRALINE GENOIS.

The same as for cherry, substituting small cubes of citron, flavouring the syrup with citronelle, and tinting the last two coats very pale green with vegetable green paste. We advise that the green paste be rubbed very smooth and a very little mixed in a tea-cup with some lifted syrup; and, holding the cup in a hot-water bath, pour into the bulk with as little mixing as possible.

ORANGE PRALINE GENOIS.

The same as for cherry using small cubes of bright, mellow orange peel (well dried after cutting), the syrup to be flavoured with oil of orange, and the last two coats tinted a pale orange colour.

LEMON PRALINE GENOIS.

Flavour the syrup with six drops of oil of lemon, use small cubes of mellow, bright lemon peel (well dried), and tint the last two coats a very pale yellow tint.

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ANGELICA PRALINE GENOIS.

Flavour the syrup whilst boiling with four tablespoonfuls of triple orange-flower water, use small cubes of bright angelica, and tint the last two coats with green a little deeper than for the citron.

When all are crystallised, drained, and dried, they should show rather large crystals; they can then be mixed together for the sales counter, or put up in small 6d. and 1s. cartons for ladies' use at the theatre.

BLACK CURRANT LOZENGES.—No. 1.

4 lb. black currant paste (see "All about Ices," p. 141),	$\frac{1}{4}$ oz. powdered citric acid,
6 lb. medium fine pulverised sugar,	Solution (saturated) of gum arabic
	(quantum stuff),
	Little liquid carmine.

Make a bay with the pulverised sugar on the slab, treat the paste in a copper sugar boiler, add the citric acid to it, tint it with the carmine, turn into the bay, add sufficient liquid gum arabic a little at a time to mix into a firm paste. Dust with a mixture of pulverised and castor sugar, pin out in sheets 3-16 in. thick, stamp out with small oval cutter, lay out on dusted trays, and dry in the warm room. Should the paste stick at all, use a little dry starch powder, but avoid this, if possible, as the taste of raw starch is not pleasant.

BLACK CURRANT LOZENGES.—No. 2.

4 lb. passed black currant jam or jelly,	2 ozs. sheet gelatine,
2 lb. red currant jelly,	Medium pulverised sugar, sufficient to
$\frac{1}{4}$ oz. powdered citric acid,	make into paste,
	Little carnation red colour.

Soak the gelatine in plenty of cold water until fully swollen. Heat the fruit up to boiling point, add the drained gelatine, stir gently until dissolved, add the citric acid and colour, turn into a bay of pulverised sugar, and work into a stiff paste. Pin, cut out, and dry as for No. 1.

BLACK CURRANT LOZENGES.—No. 3.

4 lb. black currant jam or jelly,	1 lb. liquid glucose,
2 lb. red currant jelly,	$\frac{1}{2}$ pint water,
$\frac{1}{4}$ oz. powdered citric acid,	Carnation red,
2 ozs. cornflour,	Medium pulverised sugar sufficient.

Heat the fruit, add the citric acid and colour, and stand aside to cool a little. Put the glucose and water to boil in a copper sugar boiler, place the cornflour in a small basin, mix thin and smooth with a little of the warm syrup, and as soon as the syrup is boiling pour in the thinned cornflour, and stir well with a spattle until the syrup thickens and becomes transparent, boiling gently for about four minutes. Tint to a deep red with carnation colour, pour into the sugar bay on the slab with the fruit, and when the first heat has gone mix into a firm paste, allowing for the hardening as it gets cold. Cut out 3-16 in. thick with a $\frac{3}{4}$ in. round cutter, using plenty of castor sugar to dust with.

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Fresh fruit may be used instead of either paste, jam, or jelly, or fruit that in the season has been picked, passed, bottled in fruit bottles, corked, clipped, and heated in boiler as per instructions for pulped cherries. (See "Fruit Preserving for Ices" in "All About Ices," etc., p. 152.)

DAMSON LOZENGES.

These are dainties only made by the very few, but they would be welcomed everywhere if nicely made. If sold at popular prices, they would show a splendid profit, and help along the house's reputation. Damsons preserved without water for damson cheese (see "All About Ices," etc., p. 149) will answer admirably for this sweetmeat.

4 lb. passed damson pulp,	2 ozs. sheet gelatine,
$\frac{1}{4}$ oz. powdered citric acid,	Carnation red colour,
Medium pulverised sugar (quantum stuff).	

Soak the gelatine until fully swollen and then drain it free from water. Heat the fruit to boiling point, add and melt the gelatine, and the citric acid and colour, turn into the sugar bay, and when cool enough to handle work into a firm paste with the sugar. The colour should be bright, but deep. Pin out 3-16 in. thick and stamp out with a small pointed ellipse-shaped cutter, using plenty of surface sugar. Dry on boards in the hot room until the surface is firm, but the insides still mellow.

APRICOT LOZENGES.

4 lb. passed apricot pulp,	2 ozs. Japanese gelatine (Agar Agar),
$\frac{1}{3}$ oz. powdered citric acid,	Yellow paste colour,
4 ozs. liquid glucose,	Medium pulverised sugar (quantum stuff),
2 ozs. blanched and ground peach kernels.	

Soak the Japanese gelatine in plenty of cold water until fully swollen. Heat the fruit with the glucose up to boiling point, add the soaked gelatine and thoroughly melt, after which add the citric acid, the ground peach kernels, and the yellow colour. Mix into a firm paste with the sugar as soon as it can be handled. Pin out nearly $\frac{1}{4}$ in. thick and stamp out with round cutter $\frac{7}{8}$ in. in diameter, using plenty of surface sugar. Dry on boards in hot room, firmly outside, but cheesy within.

GREENGAGE LOZENGES.

4 lb. greengage pulp,	4 ozs. liquid glucose,
$\frac{1}{3}$ oz. powdered citric acid,	2 tablespoonfuls pruneau (liqueur),
2 ozs. Japanese gelatine,	Green paste colour,
Medium pulverised sugar (quantum stuff).	

In all respects as for apricot lozenges, except that the pruneau must be added after cooling, or much of it will evaporate.

STRAWBERRY LOZENGES (FRESH FRUIT).

4 lb. fine dry scarlet strawberries,	4 ozs. liquid glucose,
$\frac{1}{4}$ oz. powdered citric acid,	Liquid carmine,
3 ozs. Japanese gelatine,	2 tablespoonfuls proof rum,
Medium pulverised sugar (quantum stuff).	

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Pass the strawberries through a coarse sieve that will pass the pips, heat the pulp and glucose in copper sugar boiler, soak, drain, and melt the gelatine in the hot pulp, being certain that no strings remain, and, constantly stirring, reduce the pulp to three-fourths of its bulk. Add the citric acid and colour, turn into the sugar bay, and last of all before mixing add the rum. Pin 3-16 in. thick, and cut out with small oval cutter, using plenty of surface sugar. Dry in hot room so that the insides remain cheesy.

This is a very delicious lozenge, but watery fruit must not be used, or they will quickly show signs of fermentation.

RASPBERRY LOZENGES (FRESH FRUIT).

4 lb. ripe dry raspberries,	4 ozs. liquid glucose,
1 lb. ripe red currants,	Carnation red colour,
3 ozs. Japanese gelatine,	Medium pulverised sugar.

Treat exactly as for strawberries, except that the colour must be deeper, and the cutter used straight-sided, round-ended, 1 in. long by $\frac{3}{4}$ in. wide.

The sugar that is best suited for this work is the old-fashioned pounded loaf, sifted through a 20-mesh brass sieve. It is fairly fine, but there is a little grittiness in it. As this is seldom available, pulverised that is not too fine will answer all right. If too fine, the pastes are apt to be pulpy and sticky, which must be avoided. A little grain in the lozenges is an advantage, especially as the added acid and that in the pulps greatly helps to break down the sugar grains. All pins and cutters used must be kept very clean and free from adhering sugar. Pins are best made of light brass-coated barrel, and cutters made on the slope upwards, so that the lozenges rise freely. Reverse the cutters and empty after cutting every four.

FONDANTS.

No good purpose will be served by giving instructions for the making of the very cheap fondants, either simple or double, which are made by the large factories and sold by the retailers at from 6d. per pound to a little upwards. If it is desired to sell these in competition they can be bought in bulk more cheaply than the small maker can produce them in small quantities. Instead of attempting to compete with an endless variety of more or less pretty forms and colours at very low prices, it is far wiser for the small maker to confine himself to a few varieties. Make these very carefully, using fine flavours and very delicate colours, and make nothing under 1s. per pound.

We propose, therefore, to limit the types here described to three sets of simple moulded fondants—*i.e.*, “floral,” “fruit,” and “liqueurs,” and to add to these a fairly comprehensive variety of “dipped” goods, “floral,” “fruit,” “fourries,” and “marzipan,” with cut goods and dropped cream work, including nothing that cannot be advantageously and profitably made by the good-class retail confectioner. By this plan we hope to do better service to our trade than would be served by dealing with the multitudinous types that properly come only within the scope of the large manufacturer.

SIMPLE FLORAL FONDANTS.

Select the mould that you intend to use, and fasten sufficient of them nearly 1 in. apart on a narrow strip of wood that will reach from side to side of your starch trays. If the trays be 16 ins. wide, 24 ins. long, and 2 ins. deep, the sticks will need to be 18 ins.

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long, so that the ends will rest on the tray sides. The moulds must be set equi-distant, and must not extend over 15 ins., so that a margin of starch is at each end. The suggested mould for these fondants is of pointed ellipse shape, fluted diagonally. At one time it was necessary to make all the plaster moulds required, but they can now be bought at such prices that it is better to buy them ready made. They can be fastened on the wooden strips with glue, cement, or any strong adhesive.

Fine maize starch will answer all requirements for running the fondants in. It must be kept dry and clean, always be sifted before using, spread evenly in the trays, and the top surface swept off smoothly with a straightedge. Many of the large makers use rubber moulds, but they are expensive, and for the small maker outside practical politics. When the starch trays have been filled with the light sifted starch and swept off quite level, hold the mould stick at each end with the thumb and forefinger of each hand, press the moulds down in the starch until the ends rest on the tray sides, and lift carefully without disturbing the sides of the impressions. Begin at one end of the tray and continue the spaced rows until the whole surface is covered with the depressions. When all the trays are ready, proceed to fill the depressions with the prepared warm fondant, using a cone-shaped funnel with a brass nozzle, an opening of $\frac{1}{4}$ in., and a shut-off stick, so that the exact amount of fondant may be filled into each. When all are done, pile the trays one above another and stand until set, when the fondants may be picked out and the starch brushed away from the surfaces, or the starch may be carefully sifted away before brushing. When quite clean, arrange in trays and crystallise. For the very best work, where extremely fine crystals are desired, the syrup should register when boiling 33 deg. to 34 deg. by the saccharometer, and should be used at a temperature not above 60 deg. Fah. Where larger crystals are desirable or allowable, anywhere up to 36 deg. of strength and 70 deg. of heat may be used. The syrup for crystallising must be boiled from fine crushed or loaf sugar, with sufficient water to dissolve it, but without acid or any greasing agent, and when the proper degree is reached, the boiler must be lifted from the fire and stood quite still until sufficiently cooled for use.

Fondants prepared for running into starch will need to be heated a little more than for pastry work, because they must set with a good surface to withstand the moisture of the crystallising syrup; and wherever acid is used with flavours a little grain in the sugar will not be detrimental, for the acid will quickly break it down.

Fondant for starch work is made with varying proportions of glucose, with Japanese gelatine, animal gelatine, and also with beaten whites of eggs added when partly creamed. For these high-grade floral and other simple fondants there is, however, nothing better than fondant made in the proportions of 1 lb. of glucose to each 7 lb. of sugar used, boiled to 240 deg., poured quite thin on a damp slab, sprinkled on top with cold water, and beaten up quite cold. The quantity of fondant to be re-heated at once will depend upon the number of impressions to be filled. Neither water nor syrup will be needed to reduce it. In melting it must be stirred constantly in a bain marie, and the bulk must be kept as near as possible the same temperature whilst the running out is in progress. Keep ready the flavours, colours, and a strong solution of citric acid to use when needed.

FLORAL FONDANTS.

Orange Flower.—Flavour with orange-flower water, tint a pale orange.

Lilac.—Flavour with lilac essence and tint very pale heliotrope.

Violet.—Flavour with violet essence, tint a little deeper heliotrope, and add a few drops of citric acid.

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Rose.—Flavour with strong rose water, tint a very pale rose-pink, and add a little orange-flower water.

Geranium.—Flavour with rose geranium, tint a deeper rose colour, and add a few drops of citric acid.

Tuberose.—Flavour with essence of tuberose and a little orange-flower water, and tint a very pale yellow.

Jasmine.—Flavour with essence of jasmine and keep white.

Lily-of-the-Valley.—Flavour with essence of lily-of-the-valley and tint pale cream.

All of these to be run in the same shaped moulds.

FRUIT FONDANTS (SIMPLE).

For these it is advisable to choose separate-shaped moulds, each as near as possible to the fruit represented.

Orange.—Flavour with oil of sweet oranges, tint a pale orange colour, and add a very little citric acid.

Lemon.—Flavour with terpineless essence of lemons, tint a medium yellow, and acidulate with citric acid.

Strawberry.—Flavour with synthetic essence of strawberry and a little Jamaica rum, and slightly acidulate with citric acid. Tint a pale red with carnation red.

Raspberry.—Flavour with synthetic essence of raspberry and tint a deep carnation red.

Peach.—Flavour with synthetic essence of peach and a very little citric acid, and tint a pale green.

Apricot.—Flavour with synthetic essence of apricot and a little noyau, and tint a deep yellow.

Pineapple.—Flavour with synthetic essence of pineapple and a little rum, and tint a medium yellow.

Other fruit flavours may be used, but those given are the most satisfactory. Great care must be used with the strong synthetic flavours; if overdone they are objectionable.

LIQUEUR FONDANTS (SIMPLE).

It is advised that all of this set be cast in one shaped mould to give them, like the floral set, an individuality. A very effective shape is the long diamond with nine domes, in three diagonal rows, as shown on line drawing.

Maraschino.—Flavour with maraschino (liqueur) and tint pale pink.

Curaçoa.—Flavour with curaçoa (liqueur) and tint coffee-cream colour.

Kirsch.—Flavour with kirsch (liqueur) and tint very pale green.

Noyau.—Flavour with noyau (liqueur) and ratafia essence, and tint pale cream colour.

Pruneau.—Flavour with prunau (liqueur) and tint very pale green.

Mandarinc.—Flavour with mandarine (liqueur) and tint pale orange.

Chartreusc.—Flavour with yellow Chartreusc (liqueur) and tint lemon colour.

Grand Marnier.—Flavour with grand marnier (liqueur) and tint pale carnation.

Cassis.—Flavour with cassis (cordial) and tint deep ruby.

Kümmel.—Flavour with kümmel (liqueur) and tint pale reddish brown.

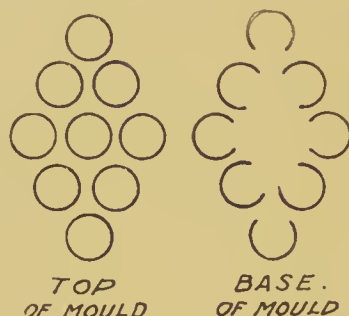
Punch.—Flavour with brandy, rum, and kirsch, and tint yellowish brown.

Vanilla.—Flavour with vanilla (essence) and keep white.

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Coffee.—Flavour with coffee (essence) and little vanilla, and tint coffee colour.

Chocolate.—Flavour with melted pure cocoa, using $\frac{1}{2}$ lb. to 4 lb. fondant, add a little essence of vanilla, and deepen colour with chocolate colour.



Mint.—Flavour with crème de menthe (liqueur) and tint pale green, adding very little colour to deepen the colour of the liqueur.

CUT FONDANT BONBONS.

The method of handling fondant for this work is quite distinct from ordinary starch work. It is pinned into sheets the same as other plastic pastes, and consequently the fondant must be of an unusual character. It must be much more granular in construction. This is best obtained by boiling without glucose, using a small teaspoonful of cream of tartar to 14 lb. sugar. Boil to 244 deg. by the thermometer, pour out on to a damp slab, and beat up quickly. If the sugar be poured thin without restraining bars, the beating may begin at once, but if framed with bars to $\frac{1}{4}$ in. or more in thickness, the first heat must be gone before the beating. The batch when finished must have a quite perceptible grain in it. Gather up in a heap, well scraping the slab, cover with a damp cloth, and invert a deep egg bowl over it for half an hour. Then mould whilst still warm into smooth pieces, and work off at once into any of the following forms. Small starch trays or frames set on boards, and lined with stout waxed paper, will be needed for all these bonbons. For small makers trays or frames on boards, 18 ins. by 12 ins., and $1\frac{1}{4}$ ins. deep, with slip-in battened lids, will be found very useful and easy to handle.

JELLY FOR CUT FONDANTS.

1 lb. Japanese gelatine (Agar Agar),	4 lb. liquid glucose,
16 lb. fine loaf sugar,	$\frac{1}{2}$ oz. citric acid.

Soak the gelatine in plenty of water overnight. When fully expanded, lift out into a sugar boiler and dissolve over a slow fire. Add the glucose and heat to nearly boiling point, stirring gently the whole time. Lift off the fire and strain through a hair sieve, return to the pan, and add the sugar. If this will dissolve without the addition of water well and good, if not, add what is necessary only. Return to the fire, and, stirring gently, keeping the sides of the pan quite clean, boil up to 236 deg. F. Lift off, and sprinkle on top $\frac{1}{2}$ oz. finely-powdered citric acid. As this dissolves and sinks, gently stir together. Divide into four pans, and colour and flavour as follows:—(1) Yellow colour, oil of sweet

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orange; (2) green colour, few drops oil of sweet almonds, little noyau; (3) pink colour, essence of strawberry; (4) carnation colour, essence of raspberry. Pour each 3-16 in. thick in the wax paper lined trays, and set in the warm room until next day. When required for use lift from the frames, reverse the sheets, straighten the edges of the paper, and peel away from the sheets of jelly. These will be quite flexible, and can be lifted into the positions required.

APRICOT JELLY FOR BONBONS.

1.5 kilo can pale apricot pulp,	1½ lb. liquid glucose,
15 lb. fine lump sugar,	12 ozs. Japanese gelatine (Agar Agar),
¼ oz. finely powdered citric acid.	

Soak the Agar Agar overnight in plenty of cold water; in the morning lift it from the water and well drain on a hair sieve. Pass the apricot through a fine mesh brass sieve into the copper bowl, keeping back all skin and fibrous matter, add the soaked gelatine to it, and heat over the fire until the gelatine is dissolved; add the sugar and boil up to 244 deg. F. Lift off the fire, gently stir in the citric acid, and pour ¼ in. thick on wax paper covered trays, and spread quite level. Keep in the warm room until next day, and when required peel off the paper and use as directed.

APRICOT SANDWICH BONBONS (JELLY).

Take sufficient quantity of the warm covered fondant to fill whatever sized trays are being used, ½ in. thick, place it on the slab, press it flat, add a few drops of essence of sweet almonds to give a very delicate flavour, and sufficient paste orange colour to just tint the whole, and mould quite clear. Divide in two equal parts, mould and pin one part into a sheet ¼ in. thick, the size of the tray, using pulverised sugar to dust with. Roll up on the pin, and unroll on the paper-lined tray. Press into all the corners, using a smaller brass pin or roller for the purpose. Brush away all sugar from the surface of the sheet of fondant, and if the sheet of jelly be dry on the surface, very slightly dampen the surface of the fondant with an almost dry brush. Place the sheet of apricot jelly on the sheet of fondant, pressing out all air bubbles, and smooth down into position. Pin out the other sheet of fondant, and in the same way place it on top of the jelly. Smooth the surface with the pin and little hand rubbing, dust well, cover with a sheet of waxed paper, top with a well fitting board, and weight a little to ensure an even surface and compact mass. Leave for at least twenty-four hours, then strip off the top paper, reverse the sheet, strip off the bottom paper, and with a sharp clean knife divide into strips, according to the shape intended to be cut. The shape advised is equilateral triangles, in which case the strips should be 1 in. wide. The triangles can then be cut with diagonal cuts, alternately to right and left. Bars, diamonds, either regular or irregular, may be cut, in which case the strips must be arranged in suitable widths. Set out the shapes slightly apart on paper-covered trays or small tinned sheets to surface dry, and as soon as fit arrange on trays in the crystallising pans, and cover with syrup of 35 degrees by the saccharometer and at a temperature of 70 deg. by the thermometer, and leave in the warm room for at least 12 hours. When sufficient crystals are deposited, drain away the syrup, allow the bonbons to dry, then remove from the pans and pack on trays for the sales counter.

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GREENGAGE SANDWICH BONBONS (JELLY).

If desired, special greengage jelly may be made for these in the same way as for the apricot, or the green sheets already described may be used. Flavour the fondant with a little essence of noyau or pruneau, tint it very pale green, and pin to fit frame exactly as for apricot. When fully set, these can be cut either in strips $1\frac{1}{4}$ ins. wide, and divide into bars $\frac{3}{4}$ in. wide, or preferably in strips 1 in. wide, and afterwards diagonally to right and left, the wider side being 1 in. and the narrower $\frac{1}{4}$ in. Dry and crystallise as for apricot.

RASPBERRY SANDWICH BONBONS (JELLY).

Tint the fondant pale carnation and flavour it with essence of raspberry and a very little kirsch. Pin in the same way and sandwich with the raspberry jelly. When firmly set, divide into strips $1\frac{1}{4}$ ins. wide, then into squares $1\frac{1}{4}$ ins. and divide each of these from corner to corner, all the same way, into flat triangles, the cross cuts forming the wide base, or they may be cut more easily into the same shape with alternate right angle and diagonal cuts. Dry and crystallise exactly as for apricot.

STRAWBERRY SANDWICH BONBONS (JELLY).

Tint the fondant a very pale pink with liquid carmine, and flavour with essence of strawberry. Sandwich with the strawberry jelly, and when firmly set, divide into strips $1\frac{1}{4}$ ins. wide, and with a $1\frac{1}{2}$ in. round cutter carefully divide into crescent shapes $\frac{3}{4}$ in. wide, letting the end pieces go in with the rest. Dry and crystallise exactly as for apricot. It is usual to cut out the raspberry with a pointed ellipse-shaped cutter, and the strawberry with a small round one, but both these shapes leave considerable cuttings to waste. Of course, the small plates suggested for cutting out petits fours may be used with care, but the disadvantage is that two or more shapes are used with one variety, and it is better to avoid this. Another alternative is to make the cuttings of the two into a mosaic, but there is already a distinct mosaic, and this one is not so definite, having more the character of rouge royal marble.

MARBLED BONBONS (JELLY).

Use cuttings (if any) of raspberry and strawberry bonbons, carefully divide into small pieces, take an equal quantity of the special fondant in addition to that required for the top and bottom layers, tint it a very pale green, and flavour with a little proof rum. Slowly melt the portion required for blending in a wide copper sugar-boiler without any added liquor, and when only just warm turn in the cuttings, and gently blend together. Have ready the lower lining in the papered tray, pour on the blended mass, and quickly spread level, using the hand dusted with pulverised sugar to finish levelling after spreading with spatule or palette knife. When firm, cover with the remaining sheet, press into position before covering and weighting. When firm, divide into strips $1\frac{1}{4}$ ins. long, and bars $\frac{3}{4}$ in. wide, and crystallise in the usual way.

MOSAIC BONBONS (JELLY).

Take a sufficient quantity of the special fondant for the top and bottom sheets, tint it blush rose with liquid carmine, and flavour it essence of rose. Fill the bottom sheet

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3-16 in. thick, and brush away all surface sugar. Have ready cut in small cubes a sufficient quantity of red, green, and orange brochettes; mix together, and keep them handy. Melt slowly without added liquor the same weight of special fondant as used in each sheet, tint it pale green, flavour with essence of noyau, pour it on the bottom sheet, spread quickly with a stiff card, and at once sprinkle the cubes of fruit all over, and press them into the fondant with a small square tin dipped into sugar to avoid sticking, but not sufficiently to leave a dry surface. In a few minutes the top sheet may be pinned 3-16 in. thick and set in position. When set, cut into any desired shape, the oblong bar $1\frac{1}{4}$ ins. by $\frac{3}{4}$ in. being the best of all. Dry and crystallise in the usual way.

ORANGE SANDWICH BONBONS (JELLY).

Tint sufficient of the special fondant very pale orange with paste colour, and add a little oil of sweet orange to flavour delicately. Pin out $\frac{1}{4}$ in. thick, and sandwich two sheets with a sheet of the orange jelly. Cover and press, and when quite set, cut into strips 1 in. wide, and again into equilateral triangles, with alternate cuts to right and left. Dry and crystallise as for apricot.

MIXED FRUIT SANDWICH BONBONS (JELLY).

For these bonbons two sheets of jelly, one green and one red, and three sheets of the special fondant, two pale green, and one white, will be required. The bottom sheet must be green, topped with the green jelly, then the white fondant flavoured with noyau, then the red jelly, and finished with the other green fondant. Press well, and next day strip off the paper, reverse the sheet and peel off the lower paper, and divide into strips $\frac{3}{4}$ in. wide. Turn over on sides on dusted slab or board, and divide into bars $\frac{3}{4}$ in. wide, dry and crystallise in the usual way.

A very pretty variant of the above is to use two sheets of the green jelly, two sheets of pale green fondant, and one sheet of carnation-coloured, raspberry-flavoured fondant for the middle sheet. This must be cut in the same way, thus leaving the layers in vertical instead of horizontal form.

Note.—It must be understood that for all the above bonbons where the fondant has to be pinned into sheets, this must be done whilst there still remains a little of the original heat. If the fondant be quite cold, although it may still be handled, its crystalline structure will not be quite the same, and it will not have the same short, cheesy surface when cut. That is the reason that such small quantities are given for boiling. Should any batch or portions of batches become quite cold, they will need re-heating to set properly, and should be used for those examples following, where the same fondant is used, but re-heating is necessary for the proper blending of nuts or fruits. In America, where these types of bonbons are largely made, it is not unusual to enclose the melted portions in a top and bottom sheet of pinned fondant. This certainly gives a better finish, and sheets that cut cleaner, and with sharper edges. On the other hand, some makers like to see the nuts or fruits used showing through or breaking the surface here and there, as well as on the cut sides. We prefer the pinned sheet surfaces, but those who would like to try the other plan will find it very easy to make the sheets, and must themselves decide as to the degree of success attending the after-cutting.

Briefly outlining the alternative plans by which practically the same results may be obtained, and leaving the choice to the operator, will make quite clear those examples that follow.

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No. 1 Plan.—Make the fondant as previously described, and whilst still warm take the quantity required for each kind, add any colour and flavour needed on the slab. Divide into two equal parts. One part again divided in two will represent the top and bottom sheets, and the other part will be the portion to re-heat, and add to the nuts or other necessary constituents. This part will need melting only sufficiently to blend the addition or additions, and must then be poured on bottom sheet previously placed in the paper-lined frame, and spread quickly as true and smooth as possible. In a few minutes the top sheet may be pinned and pressed into position.

No. 2 Plan.—The quantity to be used must be taken whilst still warm, well worked down on the slab, any colour or flavour added, and well moulded together, and nuts or fruit mixed in, the whole dusted, flattened, pinned to shape and size, and set in the paper-lined frame and rolled into position smooth and level. If desired, the frames filled either by No. 1 or No. 2 plan when quite smooth may be marked with a fine ribbed or fine Tonbridge roller to add to the surface appearance.

No. 3 Plan.—Either warm or cold fondant may be used by this plan. Place the necessary quantity in a copper pan, gently re-heat it without adding any liquor, except in the form of flavouring that is required, stir in the ingredients to be added, blend and pour into the papered frame, spread evenly and smoothly, cover, press, and set on one side until next day before cutting up.

No. 4 Plan.—By this plan the entire batch, whether large or small, must be made into one kind only. Whilst the fondant is boiling, make ready the necessary frames and the ingredients to be added. Pour out the batch on the slab, cream it as previously described, adding any colour or flavour as soon as it begins to show white, and the moment the sugar gives, before the final hardening, let your assistant turn on to the mass any nuts or fruit to be added, mix well together, and at once gather the whole into a heap, scrape all scraps into the mass, divide at once into the necessary quantities, mould into shape, and press into the prepared frames. Press and smooth into position, dust cover, and press, and set aside until the following day before cutting up.

ALMOND BONBONS.

White fondant, flavoured noyau, filleted browned almonds, using 1 lb. almonds to 6 lb. of fondant, $\frac{3}{4}$ in. thick in lined trays, cut into bars $1\frac{1}{4}$ ins. long by $\frac{3}{4}$ in. wide. Dry and crystallise as usual.

HAZELNUT BONBONS.

Cream-coloured fondant, flavoured vanilla, coarsely chopped, skinned, browned hazelnuts, 1 lb. of nuts to 5 lb. of fondant, $\frac{3}{4}$ in. thick in lined trays, cut into bars $1\frac{1}{4}$ ins. long by $\frac{3}{4}$ in. wide. Dry and crystallise as usual.

COCONUT BONBONS.

White fondant, flavour vanilla, 1 lb. of browned, coarse, desiccated coconut to 5 lb. of fondant, $\frac{3}{4}$ in. thick in lined frames, cut in bars $1\frac{1}{4}$ ins. long by $\frac{3}{4}$ in. wide. Dry and crystallise as usual.

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WALNUT BONBONS.

Coffee-cream coloured fondant, flavour vanilla, and essence of rum, and use 1 lb. of chopped walnuts to each 5 lb. of fondant, $\frac{3}{4}$ in. thick in lined frames, mark top with ribbed roller, and cut into 1 in. squares. Dry and crystallise as usual.

PECAN BONBONS.

Cream-coloured fondant, flavour noyau, and add 1 lb. of pecan nuts, coarsely chopped to each 5 lb. of fondant, $\frac{3}{4}$ in. deep in prepared frames, and cut into $1\frac{1}{4}$ in. strips and divide into equilateral triangles, cutting alternately to right and left. Dry and crystallise as usual.

PISTACHIO BONBONS.

Pale green coloured fondant, flavoured noyau and kirsch, using $\frac{1}{2}$ lb. whole blanched pistachio nuts $\frac{3}{4}$ lb. pale-browned, filleted almond to each 6 lb. of fondant. Run $\frac{3}{4}$ in. deep in papered frames, mark the top with ribbed roller, divide with strips $1\frac{1}{4}$ ins. wide, and then into bars $\frac{3}{4}$ in. wide, the ribs being across the width. Dry and crystallise as usual.

COFFEE BONBONS.

Coffee-coloured fondant, flavoured with coffee and vanilla, adding $\frac{1}{2}$ lb. of browned, filleted almonds to each 5 lb. of fondant. Run $\frac{3}{4}$ in. thick in papered frames, mark the top with the ribbed roller, and cut bars $1\frac{1}{4}$ ins. long and $\frac{3}{4}$ in. wide, the ribs being along the length. Dry and crystallise as usual.

These are best made with fondant to which the essence of coffee has been added whilst boiling, so that after lowering does not take place.

CHOCOLATE BONBONS.

Fondant chocolate colour, flavoured vanilla, using $\frac{1}{2}$ lb. of pure cocoa to each 4 lb. of fondant, and deepening the colour with chocolate colour. The addition of 4 ozs. of coarsely-chopped pistachio nuts will greatly add to both flavour and appearance. Run $\frac{3}{4}$ in. thick into prepared frames, mark the tops with the ribbed roller, and cut into 1 in. squares. Dry and crystallise as usual.

These also are best made with fondant to which the cocoa has been added before beating.

PIGNOLIA BONBONS.

Fondant very pale green, flavoured with essence of sweet almonds, using 1 lb. of carefully-browned pignolia nuts to each 5 lb. of fondant. Run $\frac{3}{4}$ in. thick in papered frames, cut into bars $1\frac{1}{4}$ ins. long by $\frac{3}{4}$ in. wide, or 1 in. squares. Dry and crystallise as usual.

PEANUT BONBONS.

Use blanched peanuts, very carefully roast them a pale brown colour, and use 1 lb. to each 6 lb. of yellow fondant flavoured with essence of rum. Run $\frac{3}{4}$ in. deep into papered frames. Mark the tops with the fine Tonbridge roller, and cut into 1 in. squares. Dry and crystallise as usual.

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CHERRY BONBONS.

Use fondant coloured pale pink and flavoured with essence of wild cherry, adding 1 lb. quartered, bright glacé cherries to each 6 lb. fondant. Run $\frac{3}{4}$ in. deep in papered frames, and cut into bars $1\frac{1}{4}$ ins. long by $\frac{3}{4}$ in. wide. Dry and crystallise as usual.

LEMON BONBONS.

Use pale yellow fondant, adding to each 5 lb. the zest of one lemon (taken off with a razing knife) and $\frac{1}{2}$ lb. of very finely shred, pale, drained lemon peel. Run $\frac{3}{4}$ in. deep in papered trays, and cut into strips 1 in. wide, and then into equilateral triangles, cutting alternately to right and left. Dry and crystallise in the usual way.

ORANGE BONBONS.

Use pale orange-coloured fondant, adding the zest of two oranges (taken off with a razing knife) and $\frac{1}{2}$ lb. finely shred, bright, drained orange peel to each 5 lb. of fondant. Run $\frac{3}{4}$ in. thick into papered frames, and cut into 1 in. squares. Dry and crystallise in the usual way.

CITRON BONBONS.

Use pale green fondant, flavoured with 3 drops oil of neroli, and $\frac{1}{2}$ lb. very finely shredded citron peel to each 5 lb. of fondant. Run $\frac{3}{4}$ in. thick in papered frames, and cut into 1 in. squares. Dry and crystallise as usual.

ROSE BONBONS.

Use very pale rose-coloured fondant, flavouring with rose geranium, and adding $\frac{1}{2}$ lb. of rose leaf débris to each 5 lb. of fondant. Run $\frac{3}{4}$ in. thick in papered frames, and cut into 1 in. squares. Dry and crystallise as usual.

VIOLET BONBONS.

Use very pale Parma violet coloured fondant, flavoured with essence of violet, and add $\frac{1}{2}$ lb. violet leaf débris to each 5 lb. of fondant. Run $\frac{3}{4}$ in. thick in papered frames, and cut into bars $1\frac{1}{4}$ ins. long by $\frac{3}{4}$ in. wide. Dry and crystallise as usual.

DIPPED FONDANT WORK.

There are endless varieties of these, and in the examples to follow our object will be to show types more than to include endless varieties. This should enable the intelligent man to multiply varieties as he may desire, endeavouring to give individuality to his productions.

Fondant for bonbon dipping is made in various ways, with much or little glueose, much or little acid, and various additions, such as gelatine, albumen, whites of eggs (albumen in its natural and best form), etc., etc., with the object of gaining lightness. We confess to liking none of these methods. What is gained in lightness is, of course,

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lost in density, which means liability to dry out quickly, as well as loss of surface gloss. We advise that for this purpose fondant be specially made without glucose, using the very finest sugar nibs or loaf obtainable, with sufficient water to melt easily, say 3 quarts to 16 lb. of sugar, and one small teaspoonful only of cream of tartar. Skim thoroughly, keep the sides of the pan quite free from deposit, and boil quickly to 244 deg. by the thermometer. Sprinkle the slab slightly with cold water, pour the sugar as thin as it will run, sprinkle the surface, or, better still, spray it with cold water, to prevent a film forming, and beat it up quite cold. The less heat there be in it the longer will be the time needed for the fine re-crystallisation, but the better will be the result. It is well worth the extra time and labour spent on it. This will need very little after thinning, which should be done with a special syrup made as follows:—

SPECIAL SYRUP FOR DIPPED WORK.

3 lb. fine nib sugar,
1½ quarts of water,

1 lb. liquid glucose,
½ lb. glycerine.

Dissolve the sugar and glucose in the water, bring to the boil, skim or strain through a fine hair or tammy sieve, and when the first heat is off, gently stir in the glycerine, and bottle for use. Keep in a cool place. This syrup, used carefully, will give your fondant a fine gloss and greatly help in keeping it soft and mellow.

Fondant for this purpose must be melted in a water bath, must not be too much thinned, or your coating will run off the centres, and must be kept as near 85 deg. Fah. as possible whilst the work is in progress. The dipping must be done with the forks used for chocolate dipping. (See chocolate.) The nicest forks of all are made of ivory, but they are not general in this country, and the wire forks described for chocolate work will answer all requirements if kept clean and bright.

Some smooth surface must be used for dropping the bonbons on to set. Tinned plates, marble, boards covered with marbled cloth, or sheets of stout surface straw-coloured manilla paper are all suitable, as well as stout waxed paper. For good class work for retail trade, we advise the manilla paper, as the sheets can be sent to the sales counter, where they will be evidence that the goods are produced on the premises. When the centres are ready, the fondant melted, coloured, and flavoured the centres may be dropped either singly or more at a time in the necessary positions on the surface of the fondant, pressed under with the fork, turned over dexterously, or lifted from underneath with the fork, the superfluous sugar scraped away from the under side of the fork on the edge of the dipping pan, and the bonbons set in neat rows on the papers. Keep the fondant well stirred, so that the surface is always moist, and where required that any topping be done, finish before the surface be too set to permit it. Decoration in the form of curls or other piped work can, of course, be added after the surface is set. Do not at first attempt quick work; aim at good finish, and expertness will come with practice, or not at all.

No. 1.—LILAC MARZIPAN.

Pass a little fine white marzipan through the rollers to soften and smooth it, add a little orange-flower water to still further soften it, and blend with the mass very small pieces of the débris of crystallised lilac or violet leaves. Roll out into a rope $\frac{3}{4}$ in. thick, cut into $\frac{3}{4}$ in. lengths, and roll into spheres, either in the hands or by putting a number in a small hair sieve and revolving them until they round each other. Dip into pale lilac-coloured flavoured fondant, and set a lilac blossom on each.

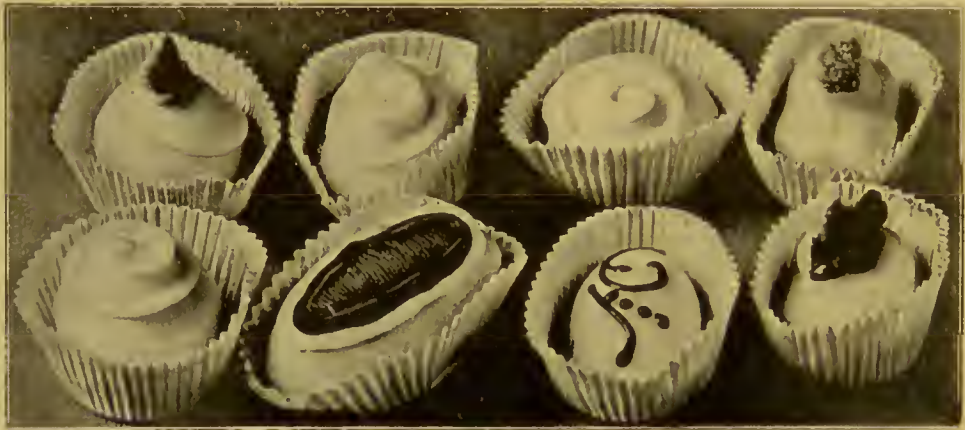
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No. 2.—ROSE MARZIPAN.

Flavour the marzipan with a little kirsch and rose geranium and blend small débris of crystallised rose leaves. Cut into the same shaped pieces, roll up into spheres and lengthen them into oval shapes, and dip into pale blush rose-coloured fondant, flavoured in the same way as the marzipan. When set, use a little of the same fondant in a cornet, cut to 1-12 in. opening, and, starting in the middle, run a spaced curled line twice round the top half of the bonbons.

No. 3.—RASPBERRY AND ALMOND MARZIPAN.

Flavour some of the white marzipan with a little kirsch and essence of raspberry, and tint very pale carnation colour, and roll up into spheres. Cut the sides, and insert in each a small blanched, browned Valentin almond, and dip into pale carnation-tinted



No. 1.
No. 5.

No. 2.
No. 6.

No. 3.
No. 7.

No. 4.
No. 8.

fondant, flavoured the same way as the marzipan, and when set, with a cornet run a spaced line of the same fondant twice round the top half of each bonbon.

No. 4.—PINEAPPLE MARZIPAN.

Cut small oblongs of glacé pineapple (see Pineapple in "All About Ices," page 168), all one size, say 1 in. long, $\frac{3}{4}$ in. wide and deep, and dip into pale orange-coloured fondant flavoured with kirsch, and one drop of essence of pineapple to each pound of fondant used. When set, place a very small oblong of pine on top of each bonbon. The cuttings can be utilised for the small outside pieces.

No. 5.—STRAWBERRY MARZIPAN.

Flavour the white marzipan with essence of strawberry and a little proof rum. Roll up into small spheres, and dip into fondant flavoured the same way and tinted a pale

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pink with liquid carmine. When set, run a spaced line twice round the bonbons with a cornet of the same fondant.

No. 6.—DATE MARZIPAN.

Flavour white marzipan with rum and roll up into blunt-ended torpedo shapes. Split small Tunis dates in half lengthways, remove the stones, and set, flat sides down, on the pieces of marzipan and press well together. Use the two-tined dipping fork, insert at the side join of the date strip, and dip into white fondant flavoured with rum, so that the covering reaches the edges of the date. When set, carefully brush the surface of the dates with a camel's hair pencil dipped in hot saturated solution of gum arabic. Frame the date panels with a fine line of the same fondant, and inside the fondant frame fine lines of chocolate couverture, using small cornets for the purpose.

No. 7.—VANILLA MARZIPAN.

Flavour white marzipan with vanilla and orange-flower water and roll up into small egg-shaped pieces. Dip into pale yellow-tinted fondant flavoured the same as the marzipan, and when set decorate with fine G and S scrolls as shown, using a fine pipe of warm chocolate couverture, filling in the space between the scrolls with rows of fine graduated bulbs.

No. 8.—WALNUT MARZIPAN.

Flavour white marzipan with kirsch, and blend with it very finely chopped walnut kernels. Roll up into small egg-shaped pieces and dip into pale green fondant flavoured with kirsch. When set, use a paper cornet of the same fondant, and pipe in the middle of each a large bulb, and on each bulb place a strip of walnut kernel.

No. 9.—CHERRY MARZIPAN.

Flavour white marzipan with maraschino, tint it pale pink, roll out into small spheres, and press half of a bright glacé cherry on top of each. Dip into pale pink fondant flavoured with maraschino, holding the fork under the marzipan, and with the finger press into the fondant until the cherry edges are reached. Lift out, and when set edge the cherry panels with a fine ring of the same or pale green fondant, and overline this with a finer line of chocolate couverture.

No. 10.—WALNUT MARZIPAN.

Flavour white marzipan with noyau and tint it pale green. Roll up into small spheres and press half a shelled walnut on top of each, flattening the spheres a little. Dip into white noyau-flavoured fondant in the same way as for cherry, so that the edges only of the walnuts are covered. When set, cover the joins and raise the edges by running a line of the same fondant, and overlining this with two fine line C shapes of chocolate couverture.

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No. 11.—MARZIPAN PRALINE.

Use white marzipan, soften it with a little kirsch, and add one-eighth of its weight of powdered almond praline. Roll up into small spheres and dip into pale coffee cream coloured fondant, flavoured with kirsch and essence of coffee. When set, bisect the top with a fine roped line of dark coffee-coloured royal icing. On each side run a very fine spaced line, and outside these scalloped lines, points outward. Join all the lines at the ends with a medium-sized bulb.

No. 12.—MARZIPAN CHOCOLATE.

Mix some white marzipan, lowered with a little noyau, with sufficient melted block cocoa to tint it pale chocolate colour. Roll up into small spheres and dip into ivory-coloured fondant flavoured with noyau. When set, stand not quite touching on a hair sieve, and stand the sieve over a pan of hot water and cover for half a minute, just to dampen the surfaces slightly. At once lift off and roll in a heap composed of two-thirds



No. 10.
No. 9.

No. 12.
No. 11.

No. 14.
No. 13.

No. 16.
No. 15.

fine castor sugar and one-third pure dry cocoa powder, well mixed together. When thoroughly coated lift on the papers, and with a cornet filled with warm couverture pipe a bulb in the middle and six spaced bulbs around.

No. 13.—MARZIPAN CITRON.

Use white marzipan, slightly reduced and flavoured with mandarine, roll up into small spheres, and place on top of each a $\frac{1}{2}$ in. round $\frac{1}{4}$ in. thick of soft citron (cut through the thickness of the cap, remove the outer skin, and cut into $\frac{1}{4}$ in. thicknesses). Dip into pale green fondant flavoured with mandarine in the same way as for cherry, leaving the top surface of the citron uncovered. When set edge the top with a ring of the same fondant, and ring this with small spaced bulbs of couverture.

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No. 14.—PINEAPPLE.

The same as No. 4, except that the shape is square and the fondant pale pink, flavoured with essence of rum.

No. 15.—MARZIPAN GINGER.

Use white marzipan, and lower and flavour it with a little orange-flower water. Cut out in small squares $\frac{1}{4}$ in. thick, and press on each a cube of crystallised ginger. Make sure that they hold together by pressing over the sides. Dip into pale green fondant flavoured with orange-flower water and essence of ginger, leaving the top of the ginger uncovered. This can be done either by holding the fork underneath or on a wire pin. When set, frame the top edge of the ginger with four right-angle lines with the same fondant. An alternative to this plan is to leave out the marzipan and dip larger cubes of ginger alone. Finish in the same way.

No. 16.—MARZIPAN ORANGE.

Use white marzipan, lower it with a little mandarine and tint it pale green. Roll up into small ovals, cut one end off each, and press on the sides five small diamonds of thinned bright orange peel. Run a wire into the point of the marzipan, and dip into pale orange-coloured fondant flavoured with mandarine, deep enough to leave the points of the diamonds uncovered. When set, pipe a small bulb of the same fondant between the diamonds, and top the marzipan on the pin-hole with a bulb of chocolate couverture.

No. 17.—PINEAPPLE CUBES.

Use cubes of glacé pineapple, and dip into ivory-coloured fondant flavoured with rum, leaving the top panel uncovered. When set frame with four rectangular lines of the same fondant, and overline with very fine lines of chocolate couverture.

No. 18.—MARZIPAN VANILLA.

Use white marzipan lowered with a little rum and flavoured with vanilla, roll up in small oval shapes, and dip into white fondant flavoured with rum and vanilla. When set, pipe with a very fine pipe of warm chocolate couverture a long five-stroke plume with a small bulb at the base, and under this a small heart shape as shown.

No. 19.—MARZIPAN COFFEE.

Use white marzipan, reduce and flavour with essence of coffee and a little orange-flower water, roll up into spheres, and dip in very pale coffee-cream coloured fondant flavoured the same as the marzipan. When set, with a very fine pipe of dark coffee-coloured royal icing, pipe small scrolled panels as shown.

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No. 20.—MARZIPAN ROSE.

Use white marzipan, lowered with a little kirsch and flavoured with essence of rose. Roll up into small ovals and dip into pale rose-coloured fondant flavoured as the marzipan. On top of each set a piece of crystallised rose-leaf.

No. 21.—MARZIPAN VIOLET.

Use white marzipan, reduce it a little with orange-flower water, flavour with essence of violets, and mix in small pieces of violet débris. Roll up into small spheres, and dip into very pale Parma violet coloured fondant flavoured with essence of violets. When set, pipe a bulb of the same fondant on top of each bonbon, and on top of each bulb place a piece of crystallised violet.



No. 17.

No. 21.

No. 18.

No. 22.

No. 19.

No. 23.

No. 20.

No. 24.

No. 22.—MARZIPAN CURAÇOA.

Use white marzipan, lower by flavouring thoroughly with curaçoa, roll up into small spheres, dip into white fondant flavoured with curaçoa, and when set pipe with warm chocolate couverture, a medium-sized bulb in the centre and a small ring of much smaller bulbs around it.

No. 23.—GANACHE KIRSCH.

Roll up ganache paste (see "Ganache") into small oval shapes and stand in a cold place to set firm. Coat with a solution of gum arabic, and when dry dip into white fondant flavoured with kirsch. When set, pipe lyre shapes on each in fine lines of chocolate couverture as shown.

No. 24.—GANACHE BENEDICTINE.

The same as No. 23, except that the fondant must be tinted very pale coffee-cream colour and flavoured with benedictine. Pipe the small geometrical design shown in fine lines of chocolate couverture.

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No. 24a.—BONBONS GANACHE (FRAIS).

Roll up some ganache paste into small spheres or oval shapes, dip them in a solution of gum arabic, and dry with castor sugar. When set dip into coffee-coloured and flavoured fondant to which a little rum has been added. On top run a double curved line of the same fondant, and a finer inside line of couverture.

No. 25.—MARZIPAN ORANGE.

Use white marzipan, lower and flavour with mandarine, roll up into small oval shapes, dip in pale orange fondant flavoured with mandarine, and place a small diamond of thinned bright orange peel on top of each.



No. 25.

No. 26.

No. 27.

No. 28.

No. 29.

No. 30.

No. 31.

No. 32.

No. 26.—MARZIPAN ANGELICA.

Use white marzipan, lower it a little with kirsch, and to each pound add one drop of oil of neroli. Roll up into small oval shapes, and dip into pale green fondant flavoured in the same way. On top of each place a small diamond of bright angelica.

No. 27.—MARZIPAN ORANGE WITH ZEST.

Use white marzipan, lower with a little kirsch, and to each pound add the razed zest from one orange, and tint pale orange colour. Roll up into small spheres and lengthen them a little. Stand upright, and press on the sides of each three small rounds of thinned bright orange peel. Dip into pale green fondant flavoured with kirsch, leaving the top edges of peel uncovered. When set, run small looped C shapes of chocolate couverture along the fondant edges, and pipe a small chocolate bulb in each corner between the orange peel.

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No. 28.—MARZIPAN CHERRY BRANDIED.

Use thin pieces of white marzipan, and enfold in them drained dry brandied cherries. Care must be taken not to crush the soft fruit. Cover the closing with half a bright glacé cherry, and dip, just covering the edges of the cherry, in very pale pink fondant flavoured with a little of the cherry brandy. When set, run a ring of the same fondant round the edges of the cherry, and overpipe with four small C shapes of chocolate couverture.

No. 29.—MARZIPAN DATES FARCI.

Use small Tunis dates; split in halves and remove the stones. Flavour some white marzipan with proof rum, and roll up into bâtons. Set one between each two date halves, press together, and divide across the dates into two. Press together so that the tops open and show the marzipan upstanding. Dip the lower ends into white fondant flavoured with rum, leaving the tops of dates and marzipan uncovered. Border the fondant edges with two short C shapes across the sides, and bulbs behind the backs of the dates.

No. 30.—MARZIPAN STRAWBERRY AND GINGER.

Use white marzipan, lower it with a little proof rum, flavour with essence of strawberry, and tint pale red with liquid carmine. Cut into squares $\frac{3}{4}$ in. each way and $\frac{1}{4}$ in. thick. Set $\frac{1}{4}$ in. thick squares of drained ginger on them, and dip into white fondant flavoured with rum and essence of ginger, so that the top of the ginger is uncovered. When set, frame the edges with four lines of the same fondant, overline them with very fine lines of chocolate couverture, and set a small chocolate bulb at each corner.

No. 31.—CITRON LIQUEURED.

Cut oblong cubes of citron peel, soft and free from outer rind, prick them all over with a needle pricker, and simmer for a few minutes in very light syrup. Drain and place in a basin with a little mandarine, and let them steep for half an hour. When cold, drain and let the surfaces dry. Dip into white or yellowish-green fondant flavoured with the liqueur left from the steeping. In dipping, leave the upper surfaces of the citron uncovered. When set, frame with four lines of the same fondant, and overline with fine lines of chocolate couverture, and in each corner pipe a small C shape in chocolate.

No. 32.—CITRON LIQUEURED.

Cut oblong cubes of citron as for, No. 31. Treat in the same way, using maraschino instead of mandarine, and dip in pale green fondant flavoured with the liqueur used. When set, frame with fine lines of the same fondant, draw a diagonal line from corner to corner, and fill in half of the panel with the same fondant. Overline with chocolate couverture, placing a small bulb at each corner and a tiny scroll on the covered half panel.

No. 33.—PINEAPPLE BRANDIED.

Cut out small rounds of pineapple, simmer a few minutes in light syrup, drain, and steep for half an hour in a little brown brandy, then drain and dry, and dip in pale yellow

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fondant flavoured with the spirit left from steeping. The dipping must leave the top of the pineapple uncovered, and the edges must be framed with a ring of the same fondant and overpiped with four small C shapes of chocolate couverture, with chocolate bulbs between. If desired, the ends of the C shapes may be accentuated with tiny curls of pale yellow royal icing.

No. 34.—MARZIPAN NEAPOLITAN WITH CHERRY.

Use white marzipan, divide into three, tint one piece pale green and flavour with kirsch, one piece pale pink and flavour with maraschino, and one piece pale orange and flavour with mandarine. Roll out in three ropes, place all together, and roll into one rope. Cut into small pieces and roll up into spheres, press half of a bright cherry on each and compress it a little. Dip into pale green fondant flavoured with noyau, leaving the top of the cherry uncovered. When set, run a ring of the same fondant round the top edge, and on this pipe eight bulbs of chocolate couverture, just large enough to miss touching.



No. 33.
No. 36.

No. 34.
No. 37.

No. 35.
No. 38.

DIGITAL BONBONS.

The following eight examples are all made on the same plan, the colours and centres being different. Whatever the centres may be, they are impaled on a wire, upstanding firmly at an angle. Say, for example, the centre is a large cherry. With a paper cornet filled with fondant, cut to a 3-16 in. opening, start at the top of the fruit and run a pendant finger two-thirds down the cherry side and break off in a rounded head. Return to the top, and run a second and a third, and so on until the digits enclose the fruit on all sides. Finish with an upstanding bulb to cover all the ends. When set, the bonbons should be lifted from the wires, and any finish required then added.

No. 35.—GINGER.

Centre, a cube of crystallised ginger. Fondant, pale pink, flavoured with essence of ginger and a little kirsch. Eight fingers topped with small bulbs of chocolate couverture.

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No. 36.—CHERRY.

Centre, a large oval-shaped crystallised cherry. Fondant, white, flavoured with essence of wild cherry. Eight fingers, topped with small bulbs of chocolate couverture.

No. 37.—PINEAPPLE.

Centre, a cube of glacé pineapple. Fondant, pale green, flavoured with rum. Eight fingers. Top edge of cube framed with very fine lines of chocolate couverture.

No. 38.—CHERRY.

Centre, large oval glacé cherry. Fondant, pale pink, flavoured with noyau. Eight fingers, tipped with small bulbs of chocolate couverture.

No. 39.—CITRON.

Centres, diamonds of citron, simmered and steeped exactly as for No. 31, cut $\frac{3}{8}$ in. thick, and set on an oval base of white marzipan-flavoured mandarine. Fondant, pale orange-flavoured mandarine. Eight fingers, tipped with fine arched loops of chocolate couverture.



No. 39.

No. 40.

No. 41.

No. 42.

No. 40.—DATE.

Centres, halves of small Tunis dates, cut in halves across, the stones removed, the spaces filled in with marzipan flavoured with rum. Fondant, pale coffee cream colour, flavoured with rum. Eight fingers, each tipped with a small bulb of chocolate couverture.

No. 41.—DATE.

Centres, halves of dates, cut as for No. 40, but split through as well and filled with pale green marzipan flavoured with kirsch, and bent open in farci form. Fondant, white, flavoured with kirsch. Eight fingers, each tipped with a small bulb of chocolate couverture.

No. 42.—ORANGE.

Centres, small ovals of white marzipan, flavoured with zest of oranges, each having four small diamonds of thinned bright orange peel pressed to its sides. Fondant, pale

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green flavoured with mandarine. Eight fingers, each tipped with a small bulb of chocolate coverture, a chocolate bulb being used to hide the wire mark in the marzipan.

All of these bonbons are intended to be set in small white soufflé cases, the last eight to be set on their sides to get the full effect of the finger forms.

FONDANT PEPPERMINT CREAMS (1).

Use fondant boiled without glucose and only very little cream of tartar up to 244 deg. Reduce very slightly with the special syrup, and slowly heat up to 85 deg. Fah. Add a few drops fine oil of peppermint, pour into the fondant funnel, and with the aid of the dropping stick drop in rounds the size of a florin on sheets of thick waxed paper, spread on small boards. With care and practice these can be dropped with accuracy and in lines as true as may be. Do not disturb until quite set, when they must be carefully removed from the papers and packed in sloping rows on silver dishes or trays for the counter. There is here a large margin of profit at even moderate prices, so it will pay to exercise great care in handling.

FONDANT CRÈME DE MENTHE (2).

Practically the same as No. 1, except that the reducing be done with crème de menthe, which will both flavour and colour the fondant. Its tint will be very pale green. Run out in the same way, but not quite so large, and sell at double the price of No. 1.

FONDANT ORANGE CREAMS.

The same as for peppermint, save that for each pound of fondant used, four drops of oil of sweet orange must be used instead of the oil of peppermint, and the whole tinted a pale orange colour. An alternative flavouring is the fresh zest of an orange to each 2 lb. of fondant, in which case the zest must either be rubbed with loaf sugar and dissolved in a little of the special syrup or removed with the razing knife and chopped very finely before adding to the melted fondant. By this latter plan the flavour will be good, but the small pieces of peel will show, and are apt to interfere with accurate running out.

FONDANT TANGERINE ORANGE CREAMS.

Use the same fondant, but reduce and flavour with mandarine, and if the peel be not objected to, pound the rind of tangerine oranges to a smooth paste, one orange rind to 3 lb. of fondant, reducing the quantity of the liqueur used. Tint orange colour, rather deeper than for ordinary orange creams.

FONDANT LEMON CREAMS.

Flavour these either with fine oil of lemons or with the fresh zest in the same proportions as for sweet orange.

Note.—All these creams can be more easily and quickly dropped by using a small lipped stewpan, pouring, and cutting off with a short wire fixed in a cork handle, but there is always a tendency to drop them over large by this plan.

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HAND-ROLLED CENTRES FOR DIPPING.

Many centres for dipping in fondant or chocolate are made in this way to avoid the trouble and bother of starch work, and others because their make-up does not lend itself to running into shapes. The forms are, of course, limited, spheres, ovals, and crescents being the most usual. Other shapes, such as squares, oblongs, and diamonds, being cut, and rounds and ellipses stamped out.

The best of all the hand-rolled centres are the "Ganache," as given below, others being marzipan, with various admixtures, as already given, fondant blended with pralines or nuts, liqueurs, etc., or simply flavoured and coloured, and even pastes mixed from fine pulverised sugar and syrups, with various additions to soften them. Most of these are equally suitable for dipping in either fondant or chocolate. A few examples will make their composition and method of handling understandable.

GANACHE PASTE.

$\frac{3}{4}$ lb. block chocolate (sweetened, and vanilla flavoured),	1 pint of thick cream, 1 vanilla pod.
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Gently warm the chocolate to soften it thoroughly. Split the pod of vanilla, put it in the cream, and bring to the boil in a tin-lined stewpan. When the first heat has gone, take out the vanilla and add the cream a little at a time to the chocolate, stirring all the time (away from the stove). When all is added, let the paste get cold and set, and use as directed. If to be cut out, it may be spread on waxed paper nearly $\frac{1}{2}$ in. thick, and kept in shape with a square of fondant bars.

This paste will need to be coated with hot saturated solution of gum arabic before dipping in either fondant or chocolate, or the covering will not adhere to its greasy surface.

BRULÉ PASTE.

To make the brulé, dissolve fine castor or pulverised sugar in a copper sugar boiler, using no water, but a little lemon juice, and gently stirring with a thin spattle. As soon as all is melted and a deep golden caramel colour, add very little water, and slowly melt into a thick, rich syrup. Do not allow the sugar to burn, it is not "black jack" you are after, neither must the syrup be so thick that it sets hard. Its consistency should be that of liquid glucose. Store in a straight-sided jar for use.

To make the paste, use any desired quantity of the special fondant, either melted, and tinted with the brulé to coffee-cream colour or rubbed down on the slab. Add also a little proof rum and one-fifth the weight of the fondant of finely-ground hazel nuts or ground almonds. This paste may be run out nearly $\frac{1}{2}$ in. thick for cutting out, or rolled up by hand into spheres, etc.

This paste may be made in cheaper form by omitting the nuts and adding a small quantity of condensed milk to help in keeping it soft.

CHOCOLATE PRALINE PASTE.

1 lb. cleaned unblanched Valentinia almonds,	The juice of half a lemon, $\frac{3}{4}$ lb. unsweetened block cocoa,
1 lb. castor sugar,	One vanilla pod.

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Warm the almonds, melt the sugar in a copper sugar boiler with the lemon juice and add the warmed almonds, gently stirring with the spatula to coat and brown them. As soon as the almonds begin to crack, lift and pour on an oiled slab, and spread thin to get cold and hard. When cold, add the vanilla pod and pound fine in a marble mortar, or, better still, run through granite rollers. Sift and re-grind the larger pieces until all are fine, then pound or pass and re-pass until reduced to a paste. Slightly warm the cocoa and blend all together thoroughly. If to be cut out, spread $\frac{1}{2}$ in. thick on waxed paper covered slab, square the sides with the bars, and, when set, cut or stamp out in the desired shape or roll out into ropes, cut in lengths, and roll up into spheres. The cuttings can be re-spread until all are used, or rolled up into spheres. The vanilla pods used for boiling with the cream for ganache will answer for praline, and will thus avoid waste.

This paste may be cheapened by adding fondant and thoroughly blending, in any proportion up to one-third praline, two-thirds fondant.

Praline paste may also be made with hazel nuts instead of almonds, either with or without chocolate, and may also be blended with fondant as above.

Examples will be given for dipping all these pastes, in chocolate, but they are equally suitable for dipping in fondant of various harmonious colours and flavours. One example will be sufficient to make this clear.

BRULÉ CREAM FONDANTS.

Roll up some of the brulé paste into small spheres $\frac{3}{4}$ in. in diameter. Melt some of the special fondant, colour and flavour with brulé syrup and a little proof rum, using the special syrup if needed for reducing, and dip the spheres with No. 4 fork (see Chocolate Dipping), lifting away so as to leave no impression. With a small cornet of the same fondant, run a small curl from the centre, one and a half times round. The dipping fondant must be warm, and firm enough to give $\frac{1}{8}$ in. coat.

RUSSIAN TOFFEE.

2½ lb. fine lump sugar,	$\frac{1}{2}$ pint thick cream,
$\frac{1}{2}$ lb. liquid glucose,	$\frac{1}{2}$ lb. fresh butter.
$\frac{1}{2}$ pint new milk,	2 vanilla pods.

Put the sugar, glucose, and milk into a copper sugar boiler, bring to the boil, and so that the sugar is thoroughly dissolved wash down the sides and boil up to 260 deg. Fah. Add the cream, and again boil up to 260 deg. Then add the butter, melted, and boil up to 268 deg. Lift off the stove, stir well, and pour $\frac{1}{2}$ in. thick on an oiled slab, enclosing the sheet with bars. As soon as sufficiently set, mark with the caramel cutter in oblong pieces $1\frac{1}{4}$ ins. long and $\frac{3}{4}$ in. wide, and finish cutting before quite set, or it will be very difficult to cut when set hard. Wrap in waxed paper.

BUTTERSCOTCH (1).

4 lb. fine lump sugar,	$\frac{3}{4}$ lb. fresh butter,
$1\frac{1}{2}$ lb. pale Barbadoes sugar,	$1\frac{1}{2}$ pints of water,
1 lb. liquid glucose,	Zest of two lemons (rubbed).

Melt the sugars and glucose with the water, having taken the zest off the lemons with some of the pieces of sugar previously. Keep the sides of the copper sugar boiler

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quite clean, and boil up to 260 deg. Fah. Add the butter in small pieces, gently stirring with a thin spatula, and boil up to 280 deg. Fah. Pour into frame on oiled slab, spreading evenly not quite $\frac{1}{4}$ in. thick. When nearly cold, mark into small oblong pieces, either with a special frame or with two caramel cutters, the knives arranged to the proper distances. When cold, divide the pieces and wrap in waxed paper separately, and sell loose, or wrap in 1d., 3d., and 6d. packets.

BUTTERSCOTCH (2).

6 lb. fine lump sugar,	$\frac{1}{4}$ teaspoonful powdered salt,
1 lb. liquid glucose,	$1\frac{1}{2}$ pints water,
$\frac{3}{4}$ lb. fresh butter,	1 vanilla pod,
4 drops liquid carmine.	

Boil up to 260 deg. Fah. Add the carmine, and then the butter in small pieces, and boil slowly up to 285 deg. Fah. Remove the vanilla, and finish exactly as No. 1.

EVERTON TOFFEE.

There are many varieties of this toffee, and prices vary from 6d. to 1s. and more per pound. Here will be found only one of the higher grades, to which it will be quite safe to pin one's faith. Its retail price should be 1s. per lb. It can be run into sloping-sided oiled tins any size and depth. For small trade we recommend pans 9 ins. by 6 ins. and 1 in. deep, and that it be made freshly every week. Take:—

7 lb. fine crushed sugar,	$\frac{3}{4}$ lb. fresh butter,
1 lb. liquid glucose,	1 pint thick cream,
$1\frac{1}{2}$ pints new milk,	$\frac{1}{2}$ teaspoonful powdered salt,
Few drops liquid carmine.	

Place the sugar, glucose, and milk in a large copper sugar boiler, melt thoroughly, tint almost invisible pink with liquid carmine, and boil over a slow fire up to 260 deg. Fah. Add the cream and boil up to 270 deg. Add the butter, either melted or in small pieces, and let it boil well in, by which time it should have reached 275 deg., or, if the weather be damp, 280 deg. Add the salt last of all. Stir gently with the spatula and pour into the oiled tins. When nearly cold, mark into oblong bars with the caramel cutters, so that it can be easily broken. If it is to be stored for a few days, wrap each slab in a sheet of waxed paper.

It will be noticed that only white sugar is here advised. This will make pale toffee, but if a darker colour be desired a small proportion of Barbadoes may be used, one, or even two, parts in seven. Fresh butter with added salt is advised, because, although salt in very small quantity is advisable, salt butter has generally a too liberal supply, and faults of condition are not so evident in salt as in fresh butter.

Everton toffee is generally boiled to a higher degree than that given above, but it will be found darker in colour. To some extent this must depend upon the strength of the sugar used. If the toffee sets sufficiently hard at the lower degree, it will be of greater delicacy of colour and flavour, and a little less wasteful. Oil of lemon is generally added, and is optional; with good butter and cream we prefer it without.

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YORKSHIRE TOFFEE.

8 lb. fine crushed sugar,	2 lb. golden syrup (or green treacle),
2 lb. Barbadoes sugar,	1 lb. fresh butter,
1 quart water.	

Melt the sugars and glucose with the water and syrup, and boil up to 270 deg. Fah. Add the butter and boil up to 290 deg. Fah. Pour in tins and break into small rough pieces for sale.

If golden syrup be used add half a teaspoonful of salt, but in nasty green treacle, beloved of the small boy, and general in Yorkshire, there will probably be more salt already than there should be.

ALMOND ROCK (OLD-FASHIONED).

6 lb. Barbadoes sugar,	1 quart of water,
1 lb. liquid glucose,	5 lb. small cleaned unblanched almonds,
$\frac{1}{4}$ teaspoonful oil of lemon.	

Dissolve the sugar and glucose in the water, melt and bring to the boil, and strain through a fine hair sieve. Return the syrup to the copper boiler and quickly boil up to 300 deg. Fah. Lift off the stove and add the oil of lemon. Pour on an oiled slab and at once sprinkle the cleaned almonds all over it. Fold over the edges, which harden first, and continue to fold the outsides over to the middle until the mass can be moulded log shape. At first it will run flat instead of retaining its shape. Turn it over on its side as it flattens until it is fairly firm, then with a sharp knife cut through into rounds $1\frac{1}{4}$ ins. thick, and turn each round on to an oiled slab. As you continue cutting, turn the log occasionally to keep its shape. When all are cut and hard, wrap in waxed paper for keeping. Break up into pieces as required for sale.

FRENCH ALMOND ROCK (1).

This toffee should be a pale golden colour and transparent, and the almonds used better quality than those in the dark treacly-looking old-fashioned rock. Take:—

4 lb. fine quality French castor sugar,	$2\frac{1}{2}$ lb. blanched and dried sweet almonds
The juice of one lemon.	

Melt the sugar over a slow fire without water in a copper sugar boiler, adding the lemon juice to assist the melting, gently stirring with a thin spattle. As soon as melted add the almonds and gently blend, and pour out on slab $\frac{1}{2}$ in. thick in a square frame of bars. See that the almonds, freely coated with sugar, are evenly distributed, and, when nearly cold, mark out in fingers $\frac{1}{2}$ in. wide by 3 ins. long, or any other desired size, and when cold divide and wrap in waxed paper. The shape can be altered by running out the batch into small crumpet rings, well buttered and set on the slab, if desired.

FRENCH ALMOND ROCK (2).

4 lb. fine crushed sugar,	$2\frac{3}{4}$ lb. blanched and dried almonds,
$\frac{1}{2}$ lb. liquid glucose,	1 pint of water.

Treat exactly as for No. 1, except that the sugar and glucose must be melted with the aid of the water and boiled up to 300 deg. Fah., the almonds slipped in carefully, off the fire, gently blended, the batch returned to a dulled fire, just brought to the boil

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again, by which time a golden tint should show. Finish as No. 1. This plan is a little more trouble, but is much safer and gives a paler tint than the previous one.

TURKISH DELIGHT (1).

6 lb. fine crushed sugar,	$\frac{1}{4}$ oz. powdered citric acid,
$1\frac{1}{2}$ lb. fine cornflour,	1 oz. vanilline sugar,
1 lb. liquid glucose,	3 pints of water,
and afterwards	
4 lb. fine crushed sugar,	1 pint of water.

Two pans will be required for this mixture, as it is a blend of two boilings. It is better to begin and finish the batch in a small steam pan, but if this be not available, it is quite possible to obtain good results with a dulled fire at first and a water bath at the finish. Dissolve the citric acid in a little water, and break down the cornflour into a thin paste with a portion of the water given. Melt the 6 lb. of sugar and glucose with the rest of the water and bring to the boil. Lift off the fire and stir in the thinned cornflour, and stir quickly so that the gelatinisation is even and smooth. Add the citric acid and the vanilline sugar; return to the fire (dulled), and cook until it is like a stiff jelly, stirring continually.

Have the 4 lb. of sugar melted with sufficient water and cooked up to 300 deg. Fah., and pour this into the stiffened batch off the fire, stirring vigorously. Return to the dulled fire or water bath, and, continually stirring, cook for a few minutes until the batch does not stick to the fingers when touched. Pour into oiled tins about 1 in. thick and leave until next day. Cut up into cubes or strips any desired size (usual 2 ins. long by 1 in. wide), using plenty of sugar powder to cover thickly. If packed in trays, boxes, or tins, plenty of the powder must be used on and between every surface.

SUGAR POWDER.

There are two forms in general use for this purpose. One consists of one part powdered magnesia and three parts pulverised sugar, or icing sugar; the other of plain unflavoured sherbert, which is easily made by mixing together finely pulverised sugar, to each 1 lb. a $\frac{1}{4}$ oz. each of bicarbonate of soda and powdered tartaric acid.

TURKISH DELIGHT (2).

10 lb. fine crushed sugar,	1 oz. vanilline sugar,
$\frac{1}{2}$ lb. Japanese gelatine (Agar Agar),	$\frac{1}{4}$ oz. powdered citric acid,
1 lb. fine white rice starch.	

Dissolve the Agar Agar in the water overnight. Take out sufficient water to thin down the starch, add the sugar to the water and gelatine, dissolve and bring to the boil, and stir in the thinned starch. Stir thoroughly, so that the gelatinisation is evenly and smoothly done. Add the flavouring and the citric acid, and finish cooking over a dulled fire or a water bath until the batch does not stick to the fingers when touched. Finish as for No. 1.

Either of these batches may be differently flavoured or coloured, using strawberry or raspberry essence and carmine or carnation to tint, but the colour must be very delicate.

If desired, tins 2 ins. deep may be used and filled half full with the plain white, vanilla or lemon flavoured, and topped with the pink with either of the other flavours.

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MARSHMALLOWS.

Marshmallows are not so well known in the United Kingdom as they should be. They are quite distinctive in character, and unlike any other type. Light, soft, and tenacious, with an almost neutral base, that blends with most flavourings, it is a pleasing addition to the confectioners' list of goodies. Originating somewhere on the Continent of Europe, where it is quite possible that its mucilaginous base was gelatinised farina, from the root of the mallow that grows so freely on the marshland, its larger development and popularity are undoubtedly due to the candy-makers of America. The writer still remembers the huge whisks, nearly as tall as himself, and with a larger head, with which he tackled a large batch. It was a case of both sides being beaten, well beaten, but there was joy in the fight to a finish. Since those days the machine-beaters have come to stay for wholesale work and large retail dealers' use, but many a small maker still uses the whisk and gets good results. If retail confectioners here make small batches frequently, there will be little or no heavy labour involved. Later methods have eliminated the marshmallow starch, if it were originally used, and the lightening of the boiled sugar and glucose body is attained with varying blends and proportions of gum arabic, gelatine, and fresh or dried whites of eggs. Almost all flavouring matters are



PLASTER PRINT FOR MARSHMALLOWS.

(NATURAL SIZE.)

allowable, and blended flavours give good results. Vanilla, orange-flower water, essences of violets, cherries, strawberries, and raspberries, as well as all the well-known liqueurs, may be used, and, if desired, even that wickedest of all essences, wintergreen. The usual plan is to keep all batches white, but delicate tints are sometimes used for the fruit batches. The choice of flavours, other than the simple ones, which our examples will show, must rest with the makers, who, having succeeded in making a satisfactory base, can by adjusting the batch to the right degree of solidity vary their flavours as they think best. A constant change of flavours is of great advantage in keeping sales up.

Marshmallows are nearly always run into starch impressions, although some of the finest have the impressions made in finely-sifted pulverised sugar, spread in starch trays. The usual shape is a round-flattened dome, the size and shape shown in the line drawing, but there is no reason why each retailer should not choose a particular shape for his own output, and always use it. When packed in trays or boxes with a liberal quantity of pulverised sugar, the sides of the rounds become squared, which will account for the cube-like appearance of the wholesaler's goods. The whisk to be used for these goods must be stout and strong, and have a firm wooden handle, or the beating against the sides and bottoms of pan, and the resistance of the mass, will soon put it out of countenance. Make it yourself from 14 gauge tinned wire, fasten the loops together with thin wire where they cross each other, and cover the bound parts with a little solder.

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AMERICAN MARSHMALLOWS.—No. 1.

6 lb. fine white gum arabic,	6½ lb. fine crushed or lump sugar and 1 lb.
3 quarts of water,	liquid glucose, with water sufficient to
4 lb. liquid glucose,	melt,
1 pint of orange-flower water	1 pint whites of eggs,
(triple),	2 ozs. vanilla sugar.

Set the gum and water together in a large basin overnight. In the morning turn into a copper sugar boiler, add the glucose, and dissolve thoroughly by gentle heat in a water bath. Strain through a fine sieve, and add the orange-flower water.

In a larger pan put 6½ lb. of fine lump sugar and 1 lb. of liquid glucose, with enough water to melt it. Strain, and boil up to 244 deg. Fah. Lift off the stove, and when the first heat has gone off, lift a pint of the hot syrup into a basin. Pour into the pan of syrup the gum solution, and start an assistant to beat up the whole with a strong whisk. In a smaller pan beat up a pint of whites of eggs into a very stiff mass, and beat the basin of hot syrup into it, add 2 ozs. of vanilla sugar, and as the boiled batch begins to get white and light, turn in the meringue and beat the whole until white, light, and almost solid. It must not be so thick that it will not run freely, but thick enough not to lose its meringue-like appearance. At once run into the starch impressions, sift a little starch over the top, and set the trays in a warm room for at least 24 hours. When firm enough to lift, sift away the starch, and brush or blow away any that adheres. Pack, when cold, in small oblong trays, in rows, with plenty of pulverised sugar under, between, and on top.

AMERICAN MARSHMALLOWS.—No. 2.

½ lb. Gold Medal sheet gelatine,	5 lb. fine crushed or lump sugar and 4 lb.
1½ pints water,	liquid glucose, with water sufficient to
½ pint orange-flower water (triple),	dissolve,
	1½ ozs. of vanilline sugar.

Dissolve gelatine in water, heat and strain, and add the orange-flower water. Melt the sugar and glucose with the water, and boil up to 242 deg. Fah., lift off the stove, and in a few minutes turn in the dissolved gelatine and the vanilline sugar, and beat up with a whisk to a light, firm mass. The gelatine has a tendency to set more quickly than the gum mixture, so if too stiff to run out easily, it will be necessary to set the pan in a water bath occasionally to slightly thin the mixture, but be careful to keep well stirred, and do not let it become too thin. Run into starch prints, and dry out in warm room for 24 hours.

AMERICAN MARSHMALLOWS.—No. 3.

½ lb. of Gold Medal sheet gelatine,	10 lb. fine crushed or lump sugar and 7 lb.
1½ lb. fine white gum arabic,	liquid glucose, with water sufficient to
1½ pints water,	melt,
1 pint orange-flower water (triple),	2 ozs. vanilline sugar.

Soak the gum and gelatine in the water, add 2 lb. of glucose, melt and strain, and add the orange-flower water and vanilla. Put the sugar and the balance of the glucose with sufficient water to melt, and boil up to 242 deg. Fah. When the first heat has gone, turn in the gum and gelatine solution, and beat up with the whisk until light and firm. Run into the starch prints, thinning down the batch in the water bath if required.

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Here are given three distinct types, all of which will, with care, give good results. All of these are sometimes turned out into starch trays, well dusted with starch both top and bottom, and after drying, cut up into squares. It is, however, never very satisfactory, as the batch is more or less sticky, and the edges are always compressed and much of the lightness pressed out of them, and it is not advised.

FRENCH MARSHMALLOWS.—No. 1 (VANILLA).

3 lb. fine white gum arabic,	1 lb. fine pulverised sugar,
3 pints of water,	$\frac{1}{2}$ pint whites of eggs,
1 pint orange-flower water (triple),	2 ozs. vanilla sugar,
3 lb. fine crushed sugar,	$\frac{1}{2}$ teaspoonful cream of tartar.

Soak the gum arabic in 2 pints of the water and the orange-flower water. Heat it to melt, and strain through fine hair sieve. Melt the crushed sugar with the remaining pint of water, add the cream of tartar, and boil up to 244 deg. Fah. Beat up the whites with a hand whisk to a stiff meringue with the pulverised sugar, blend the hot syrup, the dissolved gum, and the meringue, and beat the whole up with a stiff whisk until quite white and sufficiently firm to run into the starch impressions. Dust over with starch, and place in a warm room for twelve hours.

FRENCH MARSHMALLOWS.—No. 2 (MARASCHINO).

4 $\frac{1}{2}$ lb. fine white gum arabic,	3 lb. fine crushed sugar,
3 $\frac{1}{2}$ pints orange-flower water (triple),	1 $\frac{1}{2}$ lb. liquid glucose,
2 lb. pulverised sugar,	$\frac{3}{4}$ pint of whites of eggs,
	$\frac{1}{4}$ pint of maraschino.

Soak the gum in the orange-flower water, heat it to melt, strain through a fine hair sieve, and, when cooled, add the maraschino. Melt the crushed sugar with very little water, add the glucose, and boil up to 242 deg. Fah. Whip the eggs very firmly, and pour the hot syrup on them in a thin stream, whipping the while. Stir in the pulverised sugar, pour in and blend the gum liquor, and beat with a whisk until stiff and white, then run into the impressions, cover and dry for twelve hours. If desired, this batch may be tinted either a pale pink or very pale green, but white is best of all. Both these batches are richer than either of the American ones, and should command a higher price.

FRENCH MARSHMALLOWS.—No. 3 (Cheap).

$\frac{1}{2}$ lb. Gold Medal sheet gelatine,	6 lb. liquid glucose,
1 $\frac{1}{2}$ pints of water,	6 lb. pulverised sugar,
$\frac{1}{2}$ pint orange-flower water (triple),	2 ozs. vanilline sugar.

Soak the gelatine in the water and orange-flower water. When fully swollen, heat it to melt thoroughly, strain through a fine hair sieve, and stand on one side to cool. Put the glucose in a sugar boiler, alone, and boil up to 244 deg. Fah. Let the first heat leave it, then stir in the pulverised sugar and vanilline sugar, blend with the gelatine liquor, and beat up with a whisk until white and stiff. This mixture sets more quickly than the richer gum ones do, and is apt to get too solid for running out, so many require lowering a little in a water bath once or twice, but care must be taken to beat well together after each lowering. If the operator can handle the lipped boiler and the wire

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cutter-off expertly, this method of running out all of these mixtures is quicker than the funnel plan, but the awkward man is liable to make all sorts of sizes with the lipped pan. If the funnel be used, it must have a $\frac{1}{2}$ in. opening; the $\frac{1}{4}$ in. fondant funnel will not do.

SALTED NUTS.

These delicacies are not nearly so generally made by confectioners as they should be. They are universally liked, and should figure amongst the dessert dishes frequently.

Almonds of the better kinds, walnut halves, pecan nuts, pignolias, hazel nuts, pistachio and the lesser known kernels are all suitable and all good. There are three distinct plans by which the coating may be given, outlined below, in the order of merit, and with the drawbacks and advantages of each.

No. 1.—Use a deep omelette pan, bright and clear; melt and pour off clear some fine fresh butter, and pour into the pan on the stove. When quite hot, turn in, blanched and thoroughly dried, Jordan or Valentia almonds, as many as the butter will coat thoroughly. Stir carefully and roast slowly to a delicate fawn colour, and at once turn into a hair sieve, not too fine, to drain away any surplus butter; dredge them with fine, dry table salt, moving them with a spatule so that they are evenly coated. Spread out widely so that they may cool as quickly as possible. Then pack away in air-tight tins for use. This plan is the best of all, but as the butter quickly becomes rancid, they are only suitable for immediate use.

No. 2.—Brown the blanched and dried nuts very carefully on a wire in the oven, and when a delicate fawn colour, spread out on a wire sieve to lose their first heat. If left on the hot wire they will quickly darken beyond desired colour. Whilst still warm, arrange them on wires in crystallising pans, and cover them with a saturated solution of salt water. Pour this on at 90 deg. Fah., and place a small wire tray on top to keep them submerged. A few hours in the warm room will give them a nice coating, when they must be drained, dried, and packed for use. The drawback to this plan is that unless the proper heat of both nuts and brine be adhered to, some of the moisture may penetrate the nuts, and mould may supervene.

No. 3.—Brown the nuts as for No. 2, and whilst still warm turn them into a bowl, pour on a little saturated solution of gum arabic, rub them with the hands until all are thinly coated, and dredge fine dry salt over them, shaking gently and separating any that adhere, spread out to dry, and then pack away for use. These will keep for any reasonable time, but the salt does not penetrate as it does with the other two plans.

DEVILLED ALMONDS.

The first plan is most suitable for these, but Jordan almonds should be used, and to 1 lb. of salt 3 ozs. of Nepaul pepper should be added and mixed before coating.

Pistachio nuts should be blanched and dried, not browned, and coated by plan No. 3.

Salted pistachios are on sale in some of the high-class west end Italian warehouses in their shells, the rough outer coating sometimes remaining on the shells, which are opened to permit of the salting, and left gaping. These chiefly come from Persia, but how the opening of the thin but intensely strong and tenacious shell is managed is a mystery. The nuts are not to be compared for quality with the Sicilian ones, but shells and all fetch a fairly high price, with a ready sale. We have spent considerable time in the endeavour to find some plan by which the gaping opening may be achieved, but the nuts are, up to date, not "open" to persuasion. May we suggest that here is a problem for some ingenious man, the solving of which may be profitable.

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CHOCOLATE WORK.

The principal branch of chocolate work that is open to all retail confectioners offers so many advantages that it is surprising so few avail themselves of their opportunities. The sale of good class chocolates with cream and other centres is a constant one, and one also that can be largely developed with a little care and attention. The advantage of selling one's own manufactures with their definite individuality instead of offering exactly the same goods as stocked by one's competitors is so obvious that it need not be insisted upon here.

The plant necessary for this work need not be either large or expensive, and most of it should be found in a moderately-equipped confectioner's workshop. In addition to copper stewpans, a small granite roller machine, a fondant slab with enclosing steel rods and spattle, a few bowls, spoons, spatles, rolling-pins, one or two sieves, and a stove or bain marie heated by steam or gas, which should be part of the general equipment, the principal things needed are a few starch trays with an assortment of plaster moulds on rods for making impressions in the starch, a wire scoop, and a pair of bellows. A few wire dipping forks will be needed in the forms shown on page 174, but any person of ordinary intelligence can make these to suit himself. Failing this ordinary intelligence, and it is often lacking, and given the usual laziness, the forks can be bought cheaply at any French tool house.

CHOCOLATE FOR COVERING THE CENTRES.

The method of preparing the covering chocolate that obtains in a chocolate factory, where the cocoa and sugar are gradually reduced in a melanger, is not, of course, possible in an ordinary confectioner's workshop, therefore the more simple plan of using properly prepared couverture, which can be bought wholesale in various grades, must be adopted. It is advisable to purchase this couverture from a reputable house with a reputation to lose, and to avoid the mushroom manufacturers offering cheap imitations. Very much thinner coatings can be given with fine couverture than are possible with lower-grade ones, and if economy is necessary the extra thin covering is the preferable form.

PREPARING THE COVERTURE FOR DIPPING.

The proper pans for melting the couverture are made of cast steel, and are consequently jointless, but a heavy block tinned pan with sloping sides, 13 ins. long, 8 ins. wide, and 3 ins. deep will answer all requirements. In this pan a 7 lb. block can be easily melted, either by standing in a warm place for some time, in which case the block need not be previously broken, or more quickly by breaking into pieces, and placing on a warm (not hot) stove, and gently stirring with a spattle at intervals. Direct contact either with an open fire or with gas burners must be avoided, as chocolate very easily burns, and is then quite useless.

When the couverture is entirely melted, without being made hot, it must be well stirred with the spattle until it is firm and almost set, when it must be again slowly melted to the required liquidity, care being taken to avoid undue heating. To keep it in the condition for dipping the centres as long as possible, it is advised that a well warmed brick be set under one side of the pan, and then dipping can be proceeded with at once.

For dipping centres requiring a thin coat, or when the couverture at the proper temperature is not sufficiently thin, a small quantity of coco-butter may be added, never

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water or syrup. A cheap substitute is "cocos" butter, the stearine like substance obtained from the coconut, which is in very general use for cheap work, but, of course, not to be compared to the natural butter of the cocoa bean.

DIPPING THE CENTRES.

For this purpose, before completely satisfactory results can be obtained, a certain amount of practice is essential, because the desired objective is the maximum appearance with the minimum of coverture. The coverture is, weight for weight, the most expensive portion of the finished bonbon, and whilst the covering must be adequate, any coverture used in excess of the necessary amount adds to the cost without giving any additional value. At first the operator will find that almost of necessity he coats his centres too thickly, and not only uses too much coverture, but gets rather clumsy looking results. Careful attention to the subjoined instructions, as well as observation and practice, will soon overcome these difficulties, and satisfactory work with the desired thickness of covering will soon become easy.

General instructions for dipping are to drop the centres one at a time face or top side downwards on the surface of the coverture, press them down with the dipping fork, coat the bottom thinly by drawing the coverture over with the fork, insert the fork under the centre, lift it, draw the fork lightly across the edge of the pan, and turn the dipped centre over on its proper place on the paper to receive it. The proper fork will be noted in each case. On the top of some of the creams, especially the round ones, a little curled finish will be needed. This is formed by curling the fork round and carrying into the curled form the still liquid coverture as the bonbon leaves the fork.

On the top of others, little ridges or cross-bars are forked, either one, two, or three, and for this purpose the two or three tined fork must be used. As the bonbon is dropped into its place the fork is lifted, and a gentle movement backwards and forwards once or twice will raise the necessary ridge or ridges. The single ridge is generally raised with the edge of the round fork, although it is quite easily done with single edge of the two or three tined ones.

The papers for dropping the dipped bonbons on are best cut from thick yellow manilla with a glazed surface, and should be a trifle less in size than the small flat tins upon which they rest. These can be bought ready cut, and can be used many times over, as the bonbons leave the paper quite easily when cold. If the finished bonbons are intended to be shown for sale on the papers, as they sometimes are, thus giving evidence of home manufacture, it is advisable to use fresh paper each time, as the bonbons mark the papers each time of using, and leave greasy-looking spots on them.

Many of the factories now use small, brightly polished tin plates with their names stamped in small letters all over them, thus advertising their wares widely.

The more quickly the bonbons are cooled the better will be their appearance, and the longer will that appearance be maintained. Of course, it is not possible for every confectioner to have a cooling room fitted up, but it is easy to arrange for a current of cold, dry air through a slatted opening to pass cold air over a rack with the small trays.

A low temperature is essential in the dipping room; 50 deg. Fah. is advisable, but below 60 deg. Fah. is absolutely necessary. Above 60 deg. the work is unsatisfactory.

STARCH TRAYS FOR MOULDING THE CENTRES.

These trays can be bought ready made. They should be 27 ins. to 30 ins. long, 12 ins. to 14 ins. wide, and $1\frac{1}{2}$ ins. to 2 ins. deep, with a 1 in. batten on the under side of each end, each end batten being cut out in the middle to give hand space for lifting.

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If the work assumes anything like proportions, a fair-sized tin or zinc-lined box a little longer than the trays, and deep enough to hold a supply of starch powder, will be useful.

The starch must always be absolutely dry and well sifted, and each time the trays are filled must be whisked light. The tray, set on two fillets of wood across the starch box, can be filled with a scoop, and a straight edge run across the top to give a perfectly level surface.

The moulds to make the impressions are generally plaster casts, and can be bought ready made, and fastened not less than $\frac{1}{2}$ in. apart, side by side, on strips of wood long enough to reach from side to side of the trays.

Hold the stick in both hands, carefully press the moulds into the starch until the sticks reach the sides of tray, lift, and continue to make row after row of impressions until the whole tray is covered. The moulds of starch will then be ready for dropping the various preparations into them. This is done with a special funnel with a shut-off rod inside. When the funnel is filled, the point is held over the impressions in the starch, the rod lifted to allow the proper quantity to flow, and at once pressed down to shut off the flow, and so on until all are filled. At first, a little difficulty will be found in accurately filling the impressions, but after a little practice the procedure will become almost automatic.

As the trays are filled, stand them one on top of the other, the battens giving plenty of air space between them. It is well to fill the trays in the evening and allow them to remain until next morning, when the centres can be lifted from the trays with a wire scoop, the starch sifted away, the centres placed in hair sieves, lightly brushed with a soft brush, and thoroughly freed from the starch by blowing with the bellows. They are then ready for dipping.

MAKING THE CENTRES.

When the centres are made from fondant base, at least 1 lb. of glucose to each 7 lb. of sugar must be used in making the fondant (except when fruit pulps are to be used when glucose is not needed at all) which must be boiled to 244 to 246 deg. by the thermometer. The centres are some of them flavoured with fruit pulp and some with fruit or floral essences. Where the fruit pulp is used, it is necessary to bring it to the boiling point, to pass it through a fine sieve or strainer, and cool it before adding to the fondant, or fermentation is liable to occur and oust the centre from its covering. Where essences are used, two tablespoonfuls of condensed milk should be added to each pound of fondant to keep the centres soft. This is not necessary when using fruit pulps, as their acidity will be sufficient for the purpose.

The prepared fondant when ready for filling the impressions must be sufficiently thin to flow freely and without hanging, and must therefore be correspondingly warm, or the centres will not set properly. The proper temperature varies according to the composition of the mass, and general instructions only can be given here. The greater the percentage of pulp used the hotter must the mixture be made, but, in all cases, it must be sufficiently warm to offset its thinness.

COFFEE CREAM CENTRES.

Shape, Illustration 11., Fig. 9. Fondant and condensed milk, two tablespoonfuls to each pound of fondant, flavoured and coloured with essence of coffee. Reduce to proper consistency with special syrup.

For dipping use fork Fig. 3, Illustration 1., and raise a twisted curl on top.

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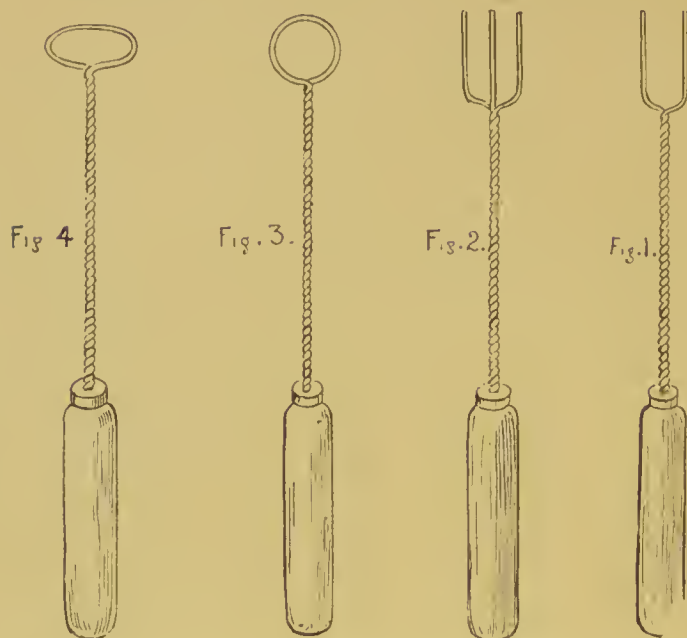


ILLUSTRATION I.



No. 5.	No. 4.	No. 12.	No. 13.	No. 3.
No. 10.	No. 6.	No. 14.	No. 2.	No. 15.
No. 8.	No. 1.	No. 16.	No. 17.	No. 18.

ILLUSTRATION II.

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VANILLA CREAM CENTRES.

Shape, Illustration II., Fig. 9. Fondant, condensed milk, as per general instructions. Flavour with essence of vanilla, reduce with special syrup to proper consistency. The colour must be white.

Use dipping fork (Fig. 3) and finish with raised ridge line.

CRÈME DE MENTHE CENTRES.

Shape, Fig. 2, Illustration II. Fondant, condensed milk, flavour with Mitcham peppermint essence. Reduce with special syrup. Colour must be white.

Use dipping fork (Fig. 1), and raise two ridges across the top.



Fig. 7.



Fig. 9.



Fig. 11.



Fig. 12.

ROSE CREAM CENTRES.

Shape, Fig. 1, illustration II. Fondant, condensed milk, few drops attar of roses. Colour very pale pink with liquid carmine, and reduce with special syrup.

Use dipping fork (Fig. 3), and set a small piece of crystallised roseleaf in the centre of top.

VIOLET CREAM CENTRES.

Shape, Fig. 1, Illustration II. Fondant, condensed milk. Flavour with essence of violet and tint a pale violet colour with a little blue and carmine, and reduce with special syrup.

Use dipping fork (Fig. 3), and finish with a small piece of crystallised violet.

PISTACHIO CREAM CENTRES.

Shape, Fig. 11, Illustration II. Fondant, condensed milk, a little finely-powdered pistachio kernels. Colour a very pale green, and flavour with noyau and maraschino, and reduce, if necessary, with special syrup.

Use dipping fork (Fig. 4), and finish with half a blanched pistachio kernel, the flat side being set uppermost.

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PINEAPPLE CREAM CENTRES.

Shape, Fig. 10, Illustration II. Fondant, pineapple pulp, well pounded in mortar and boiled in its own syrup. One part pulp to four parts fondant, little noyau. Colour pale yellow and suspicion of carmine, and reduce, if necessary, with special syrup.

Use dipping fork (Fig. 1), and raise one ridge from point to point.

ORANGE CREAM CENTRES.

Shape, Fig. 3, Illustration II. Fondant, condensed milk. Flavour with zest of orange or oil of orange, colour pale orange with yellow and carmine, and reduce with special syrup.

Use dipping fork (Fig. 3), and finish with a double line on the top.

TANGERINE ORANGE CREAM CENTRES.

Shape, Fig. 3, Illustration II. Fondant, condensed milk. Flavour with essence of Tangerine orange and a little mandarine, colour orange with yellow and carmine, and reduce with special syrup.

Use dipping fork (Fig. 3), and finish with a single ridge, from point across to side.

CITRON CREAM CENTRES.

Shape, Fig. 10, Illustration II. Fondant, condensed milk. Flavour with zest of lemon and little orange curaçoa, colour a pale green, and reduce with special syrup.

Use dipping fork (Fig. 3), and finish with a curled twist on top.

RASPBERRY CREAM CENTRES.

Shape, Fig. 8, Illustration II. Fondant, raspberry syrup, brought to the boil before adding to fondant, and colour a bright red with carmine. The syrup will probably reduce sufficiently.

Use dipping fork (Fig. 1) and finish with two raised ridges across the top.

STRAWBERRY CREAM CENTRES.

Shape, Fig. 6, Illustration II. Fondant, strawberry syrup, brought to the boil before adding to the fondant, a little lemon juice, and a very little Jamaica rum. Colour with liquid carmine. No syrup will be needed.

Strawberry pulp can be substituted for the strawberry syrup, and must be treated in the same way. The heating of either the syrup or the pulp will entirely alter its

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flavour, but it is not safe to use it without heating. For this reason, essence of strawberry is generally used, adding condensed milk, lemon juice, and rum, as well as the necessary quantity of special syrup.

Use dipping fork (Fig. 4), and finish with a single ridge from end to end.

CHERRY CREAM CENTRES.

Shape, Fig. 5, Illustration II. Fondant, and cherry pulp raised to the boil, strained and cooled before adding to the fondant. Add a little lemon juice and kirsch. Colour pink with liquid carmine. The pulp will reduce the fondant sufficiently.

Use dipping fork (Fig. 1), and finish with two bars on ridges across the shortest way of the bonbon.

LEMON CREAM CENTRES.

Shape, Fig. 10, Illustration II. Fondant, lemon zest and a little lemon juice. Colour a pale yellow, and reduce with special syrup.

Use dipping fork (Fig. 1), and finish with a single raised ridge diagonally across the bonbon.

MUSCAT CREAM CENTRES.

Shape, Fig. 5, Illustration II. Fondant, elderberry water, brought to the boil, strained and cooled, a little lemon juice and pale brandy. Colour a very pale green. The elderberry water will reduce the fondant sufficiently.

Use dipping fork (Fig. 1), and finish with a single ridge from corner to corner.

WALNUT CREAM CENTRES.

Shape, Fig. 8, Illustration II. Fondant, walnuts, well pounded in a mortar before adding to the fondant, condensed milk, and a little pale brandy. Colour a pale yellow.

Use dipping fork (Fig. 3), and finish with the half of a small half walnut on each, the cut side being placed downwards.

MARZIPAN CREAM CENTRES.

Take 2 lb. of good fondant, warm it until liquid and quite smooth, and if necessary reduce a little with special syrup. Add to this 1 lb. of good sweet, finely-ground almonds, a little kirsch and noyau, and mix all well together. Make it very warm, and spread evenly $\frac{1}{2}$ in. thick on a piece of waxed manilla paper on the slab enclosed in a small square with the fondant bars. It must be allowed to stand until quite cold and set, which it will not do unless made sufficiently hot before spreading.

When quite set, cut into bean shapes (Fig. 7, Illustration II.), using a small tin cutter for the purpose, and cutting with the least possible waste.

To dip, use fork (Fig. 1), and finish with two ridges across the bean shape. The cuttings of the marzipan can be moulded, pinned, and cut, or rolled into pellets, or other shapes.

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CHOCOLATE BRULÉ.

Use Fig. 1 mould, diamond shape, Illustration II. Flavour and colour the fondant with brulé syrup and a little rum. Dip with fork No. 3, and raise three diagonal lines on top.

CHOCOLATE MARRONS.

Use débris of marrons glacé, pound fine in a mortar, add one part of the paste to three parts of fondant, condensed milk to soften, and a little vanilla flavour. Mould Fig. 3, Illustration II. Use dipping fork No. 3, and raise a ring on top.

CHOCOLATE JOSEPHINE.

Mould Fig. 8, Illustration II. Fondant, flavoured with essence of strawberry and rum, and a little condensed milk to soften. Colour, pale pink. Use dipping fork No. 4. Leave top quite plain.

CHOCOLATE PRALINE.

Prepare some chocolate praline paste, spread it $\frac{1}{2}$ in. thick on a flat tin, and, when set, with a small round cutter $\frac{7}{8}$ in. in diameter stamp out as many pieces as possible, roll up the cuttings and spread again, and when set, cut out as before until all is used, or as an alternative the original sheet can be cut out in squares, triangles, or diamonds to avoid having any cuttings. Dip into couverture with No. 2 fork, and raise a small ring on top with the fork. In the centre of each ring touch the surface of the coating with gold leaf on a camel's hair pencil. If the brush be quite dry it will take up sufficient leaf for each centre, and the chocolate will hold it when gently pressed.

CHOCOLATE MONTELMART.

Divide nougat Montelimart into small oblong cubes 1 in. long, $\frac{1}{2}$ in. wide, and $\frac{1}{2}$ in. thick. Dip into couverture with No. 3 fork, and raise three ridges across the top.

CHOCOLATE NOUGAT.

Use nougat made with finely-chopped almonds and melted castor sugar in equal proportions, using lemon juice to assist the melting and prevent graining. Spread $\frac{1}{2}$ in. thick on slab and cut into small square cubes $\frac{3}{4}$ in. each way, except the thickness. Dip into couverture with No. 3 fork, and raise a ridge diagonally from corner to corner.

CHOCOLATE ALMONDS.

Use blanched browned Valencia or Sicily almonds. Give them one coat of grained sugar, as for duchesse praline. Separate should any adhere, and dip into couverture, either leaving the tops quite plain, or setting the split, browned half of an almond, flat side uppermost, upon each.

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CHOCOLATE NOUGAT DELICE.

Use nougat aux fruit No. 7. Cut into small cube squares, dip into couverture, using fork No. 1, and mark two parallel ridges across the cubes.

Any of the cheaper forms of nougat given can be used, cutting into distinctive shapes, and marking with the forks. There is no absolute rule as to either shape or marking, but whatever shape be chosen for any particular chocolate bonbon, it must be adhered to afterwards, so that the attendants at the sales counter always know what any particular marking means.

It is a good plan, when once the shapes and markings have been decided upon, to have a shop chart for reference. A small square of card, with the shapes and markings, and a number, with side reference column, is easily drawn, and should save many mistakes, much loss of time, and even heavy sampling.

CHOCOLATE CHESTERFIELD.

Take some 246 deg. fondant, melt it and heat up to 130 deg. Fah. Add sufficient ground sweet almonds to make fairly firm, then stir in, to each pound of fondant used, one dessertspoonful of maraschino, and spread nearly $\frac{1}{2}$ in. thick on a sheet of thick waxed paper on the slab or tin. When set quite firm, stamp out in kidney shape, using a cutter as shown in Fig. 7, Illustration III. Roll up the cuttings to the same thickness, and cut out, and repeat until all is used. Dip in couverture with fork No. 4.

CHOCOLATE GANACHE.

Use ganache paste that has been allowed to set firm. Roll out in ropes $\frac{1}{2}$ in. thick or rather less, cut in 1 in. lengths, roll them in a saturated solution of gum arabic on a small tin plate, roll in castor sugar, and when dry dip in couverture with fork No. 4. Along the top of each pipe a tiny waved ridge of almost cold couverture, with a very fine star tube.

CHOCOLATE JAMAICA.

Use ganache paste rolled up into small spheres, dust lightly with pulverised sugar, and when set (in cold place) dip into thin, warm, coffee-coloured fondant flavoured with essence of rum, and, after setting, into couverture. On top of each set a small star of almost cold couverture.

CHOCOLATE MECCA.

Mix as for ganache paste $2\frac{3}{4}$ lb. softened, sweetened chocolate with one pint of heated cream strongly flavoured with essence of coffee. When firm, pin out in sheet nearly $\frac{1}{2}$ in. thick, and cut out in squares $\frac{3}{4}$ in. Dip one side only into the couverture, and turn them on dry, fine cocoa powder with which a little fine castor sugar has been mixed.

CHOCOLATE MOCASSIN.

Use the same paste as for Mecca, pin out in a sheet $\frac{3}{4}$ in. thick, and cut into oblong shapes $1\frac{1}{4}$ ins. by $\frac{1}{2}$ in. Dip in a solution of gum arabic, and drop into castor sugar.

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When set, on hair sieves, dip into thin coverture, and turn on to a heap of either cocoa powder or finely-broken vermicelled chocolate, so that only the tops are covered, leaving the sides and bottoms plain.

CHOCOLATE PEPPERMINT.

Use mould Fig. 15 for starch impressions. Flavour white or pale green fondant strongly with oil of peppermint, adding a little condensed milk, and run into prints, not too thick. When set, dip into coverture, and leave top quite plain.

CHOCOLATE MARZIPAN (BUTTONS).

Use fine white marzipan, add half its weight of firm fondant, cold, mix together on the slab, and flavour strongly with maraschino. Pin out in sheet rather less than $\frac{1}{2}$ in. thick, and cut out with a plain round cutter $\frac{3}{4}$ in. in diameter. Dip into coverture, and, when set, pipe with coverture a small bulb in the middle, and five or six smaller ones in a ring.

CHOCOLATE LIQUEURS.

There are as many varieties of these as there are liqueurs and combinations of liqueurs, not to mention spirits and other flavours, and to ignore the varying degrees of strength that the liqueurs may give according to the quantity used. The main point is to have your syrups boiled to the proper degree, so that they give the necessary casing. It may be taken as a rule that highly-flavoured syrups must be boiled higher than those less rich, because the larger additions will reduce the syrups to a greater extent. These syrups may all be made, if so desired, with fine sugar, water, and flavouring, without additions of any sort, but they are rather messy to eat unless popped into a mouth that closes with a snap, and what lady desires to keep silent so long? We prefer, therefore, to give a little added body to the syrups, but it is not essential, and may be left out.

THE SYRUP FOR LIQUEURS.

4 lb. fine loaf sugar,
 $1\frac{1}{2}$ pints of water,

1 oz. Japanese gelatine (Agar Agar),
Liqueurs as needed.

Soak the gelatine in the water until fully swollen, add the sugar and melt over the fire. When all is dissolved, strain through a fine hair sieve and return to the sugar boiler. Use no acid of any sort. Wash the boiler sides, and quickly boil to 34 or 35 deg. by the saccharometer, the lower degree if the flavourings are to be light, the higher if heavy. Have the prints made in the starch according to what is to be made, flavour the syrup with the liqueur, stirring very gently, and with either the funnel and stop stick, or a small lipped stewpan fill the syrup into the prints. When all are filled, lightly dust a little starch over the tops, and place the trays in a warm place until the shapes are sufficiently cased to be handled with safety. The starch and its condition will be a large factor in the time needed. If dry and warm, and whisked light, about eight hours will be safe, but more may be needed. When ready, sift out carefully, brush lightly, and blow off with the bellows any starch that still adheres. When ready and cold, dip into the coverture as directed. These bonbons must be handled very carefully. Folks with

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hands like shoulders of mutton, or the other type with distressingly warm extremities, should be given other work to do.

A few examples will make clear the method of all other sorts, and save too much repetition.

CHOCOLATE CHARTREUSE LIQUEURS.

Use moulds marked Fig. 12 to make the prints, and to the syrup add, when the first heat has gone, a wineglassful of green or yellow Chartreuse, stirring it in very gently to avoid evaporation. Syrup should be 35 deg. Dip in couverture, using fork No. 3.

CHOCOLATE COFFEE LIQUEURS.

Use the mould marked Fig. 18. Flavour with strong essence of coffee and a little rum. Syrup should be 35 deg. Dip in couverture with fork No. 4.

CHOCOLATE ORANGE LIQUEURS.

Use the mould Fig. 9 for the starch prints. Flavour syrup with one wineglassful of mandarine. Syrup should be 35 deg. Dip in couverture with fork No. 3.

CHOCOLATE BRANDY LIQUEURS.

Use mould Fig. 8 for the starch prints, and add two-thirds of a wineglassful of old brown brandy to the syrup, which may here be 34 deg. Dip in couverture with No. 3 fork.

And so on with all the accepted flavours.

CHOCOLATE TRUFFLES.

Use ganache paste, and roll up into small spheres in the hands. In doing this, the surface will become a little soft, and if the spheres be at once rolled in small vermicellied chocolate they will take on a rough coat like truffles. The vermicellied chocolate is easily made by standing some sweetened chocolate in a warm place until it becomes soft, but not melted. Take small pieces of this, invert a small, fine wire sieve over a sheet of paper, and with the back of a wooden spoon or small spatle press through the small pieces dotted here and there over the sieve. The chocolate will pass in strings, and when dry and hard can be gently removed and broken in short lengths. The pieces should be kept in a small tin, and will then be ready for use when wanted. If kept too long they will whiten, and must then be remelted for use in some other way.

It is not assumed that everyone will be at first successful in obtaining perfect results with chocolate dipping, but the desire to excel, aided by intelligence and perseverance, will go a long way towards ultimate success, and in this work, as in all other, there is no "royal road." Success will come only if it is striven for, and it is the only sort of success that is worth having, or that gives real satisfaction. Therefore be not down-hearted with first, second, or even third failures, provided that each failure teaches something. Aim always at the best, and never rest until you have reached your goal.

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PULLED AND SPUN SUGAR.

It is as well to premise that there is no easy road to proficiency in the art of sugar spinning, pulling, or building. Patience and perseverance will, with practice and training, help the pupil, if he have the capacity, to achieve the desired results, but success will only be reached after many failures, each of which should, and will, bear good fruit to the man of earnest effort. The man of capacity and determination can overcome tremendous difficulties, and of such stuff are all men made who are worth their salt. The man who wants to be an expert without putting in the necessary work and the drudgery will always be a failure, and the writer's advice to all such is not to expect that a few easy lessons will do them any good, but to at once seek some other calling where laziness pays—say politics, or coal carrying, or even labour leading.

For the work of the artistic sugar confectioner, pulled sugar is used in its various forms primarily for building up baskets, flowers of all sorts, and ribbon work generally. There are many other purposes to which it is put, but its highest development lies along these lines. It is also largely used in conjunction with the spun sugar and nougats. A useful purpose will here be served by taking these various forms of sugar work and describing the methods of their preparation. When those have been made quite clear, it will be in order to deal with the actual manufacture of pieces of work, which, until the student has had some practice, it would be folly to attempt.

UTENSILS.

Various sized copper sugar boilers, untinned, and with wooden handles let into sockets at the sides. One very small one, say 4 ins. in diameter, should have a lip at right angles with the handle. The larger sizes, to be used for the actual boiling, should have riveted to the sides a protective flange about an inch wide. This should be about one-third the depth of the stewpan from the bottom. It will serve two good purposes. If used on a hot plate, it will allow of the stewpan resting quite level in the ring openings of the stove. If used on a gas stove, it will prevent the flames from burners running up the sides of the boiler, and boiling from the sides instead of from the bottom.

A marble slab is a necessity, near to the boiling stove, two sets, of four each, polished steel bars, 1 in. square and 12 in. long. With these you will be able to make two squares, any size up to one foot square each. Whilst having these made get four more bars the same thickness and sufficiently long to make a square or oblong, according to the size of the slab, and keep these religiously for fondant making.

A hot plate, made with a jacket and hot and cold water pipes and taps, is a most useful addition to the confectioner's kitchen, and as this has raised edges the fondant bars will not be needed if this convenience is provided, for fondant can be rapidly cooled by its means. It is not an expensive fitting, and a great convenience. It is not, however, an absolute necessity. Two or more hair sieves, 14 ins. and 16 ins. in diameter, not too deep. A number of small hardwood spatulas, one large spoon, perforated, a perforated copper skimmer, a few smaller spoons, a sugar thermometer, and a saccharometer. In addition to these utensils you will need some good paste colours, a small bottle of sweet olive oil, or a little white vaseline. The oil is altogether the best, when good, but is apt to become rancid, the vaseline does not. One thing that was almost forgotten is very important. Have a number of small mats cut from linoleum, octagonal shaped, and with a half-inch hole punched at one side for hanging up when not in use. Use these mats to stand your stewpans upon, instead of taking them from the stove and standing directly upon the slab. They are easily kept clean, and save the slab out of all proportion to their cost.

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One or two small rolling pins are occasionally needed, but they come into the general equipment, as do various cutters and small moulds.

For nougat baskets, ships, or any special piece of work, particular moulds will be necessary.

Now for one special little appliance for spinning sugar, and one other for running. The former consists of a copper receptacle with a handle and hinged, perforated lid, and four small lipped spouts, and the latter almost the same in form, but lidless, and with one small spout only. It is unusual to have these appliances, as sugar spinning is generally done either with a spoon or an old whisk, the ends being cut off to make the wires single, but the first plan is slow, and the second quick and wasteful.

PULLED SUGAR.

2 lb. fine cane loaf sugar,
 $\frac{1}{2}$ pint of water,

Cream of tartar to cover a sixpence,
1 tablespoonful of glucose (bare).

Place the sugar and water in a copper sugar boiler, and set in a warm place to dissolve. It is imperative that the sugar be thoroughly dissolved before reaching boiling point. When thoroughly dissolved, place on stove, and well wash down the sides of the pan with water, using a small brush or the fingers dipped in water. As the sugar boils well skim any scum that comes to the top. Be very careful that there is no accumulation of sugar on the sides of boiling pan. Crystals, even in minute quantities, there will be certain to be the nucleus for crystallising the mass. Boil as quickly as possible up to the small crack, 290 deg. by the thermometer, and at once remove from the stove. Dip the bottom of the boiler into cold water to stop ebullition and take the first heat away. At once pour the sugar on the prepared slab, lightly oiled to prevent sticking. As the edges cool, turn them on to the centre of the sugar, using a palette knife to lift them. The moment the sugar is cool enough to handle, touch the tips of the fingers with oil, and at once proceed to pull the sugar from the two sides, turning the ends over from side to side and into the centre. Be careful that all parts are equally dealt with. Very soon the sugar will take on a silvery sheen, and get whiter and whiter. If pulled sufficiently, the mass will become quite white and lose its gloss, and will set the moment the working ceases. This is the condition in which it is used for rock sticks of various sorts. For after-working, however, the pulling must cease before it reaches this stage, and whilst the sheeny gloss still remains, and the sugar must at once be put on the sieve in a warm place to retain its more or less malleable condition.

The foregoing will, of course, give only white sugar. The various colours needed must be added either before pulling, or at a very early stage in the proceedings, bearing in mind that the pulling will greatly reduce the depth of colouring. Whilst working into floral or other forms, this sugar must be kept from setting, and here the hot-water plates will come in very useful, as the temperature can be easily controlled and any number of colours kept in condition on the hair sieves.

SPINNING SUGAR.

Sugar work in this form takes its name from the fact that it is drawn out into long, fine threads, and has the appearance of strands of silk. It is used for various decorative work, chiefly in connection with "pulled" and ornamentally run barley sugar, as well as caramelised fruits and nougats.

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It is sometimes considered in order to speak of run barley sugar as spun, but *prima facie* the term is erroneous.

Spinning sugar simply consists in drawing the hot sugar, which has been boiled to the crack (310 deg.), into fine strands, which harden immediately, and retain their form. For small quantities a spoon is dipped into the sugar, taking up a small quantity, and is then drawn with a rapid up-and-down movement, literally throwing the sugar off the spoon, across the blade of a knife or rod held in the other hand. The blade or rod forms the supporting ridge, and the fine strands hang downwards towards the floor. When sufficient for the purpose has been spun, it is gathered together, and, whilst still pliable, shaped into the desired form. This is a slow method, but it is an economical one, and very little of the sugar falls about the floor.

The more usual plan is to take a small whisk, cut away the looped ends, so that single wires stand out, to spread them a little and use this instead of the spoon. Naturally the whisk gives a much larger number of strands at once, and also as a matter of course the sugar is not so much under control, and a goodly portion of it strays around the establishment. If this plan is adopted, it is necessary to spread tins or other covering on the floor, as the strands that reach the floor will gather many pieces of unnecessary matter along with the strands.

The late Mons. Laudry invented, or adapted, a little tool for spinning sugar, which, whilst it was not altogether successful, at any rate was a step in the right direction. It consisted of a copper receptacle covered on top in front, with an opening at the back in which to pour the sugar, and behind that a short, straight handle of wood. In front were four or six tubes tapering almost to points. Through these the liquid sugar ran, and was thrown off exactly as with the spoon or whisk. There were several objections to this, the chief ones being that (1) the handle was in the wrong place for convenient use, (2) it was suitable for more work than was generally wanted at one time, and (3) the fine tubes were very apt to become clogged with the rapidly solidifying sugar. A small copper receptacle the same shape, but with a hinged lid with a catch at the back, and a few perforations to give a free flow, with a right angle handle of wood, like that on a curling stone, and three tubes only, with compressed teapot spouts, obviates almost all the difficulties, and will do a moderate quantity of work almost without waste.

The actual spinning could then be drawn across a small brass rod suspended at any desired height.

SUGAR FOR SPINNING.

This should be boiled exactly as for pulling, but should have no glucose added to it. Boil it exactly as described above—up to the crack (310 deg.)—remove the boiling from the stove, and dip into cold water to prevent its own heat raising it to a higher degree, and also to reduce the heat slightly before you commence the actual spinning itself. Have all your arrangements made beforehand, and before you set out to do any particular piece of work practise each of the processes described here, beginning with very small quantities at first until you become fairly expert. The several methods will each in turn be described before giving particular instructions for a “piece.”

There is no need to waste any sugar that may be experimented with. It can always be reduced to syrup, for which there are numberless uses.

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BARLEY SUGAR WORK (sometimes called Spinning).

This is almost analogous to piping with liquid sugar. Many varieties of ornamental pieces are either built up entirely or in part with barley sugar. This term perhaps requires some explanation, for it is only a borrowed one. "A many years ago," nearly every confectioner made his own barley sugar (a survival from another old medicinal sweetmeat), which was simply cane loaf sugar boiled to the hard crack (312 deg.) and slightly flavoured with lemon. It was drawn out into long sticks, and when nearly set, twisted in a coarse twist. At its best it was a brilliant golden yellow and quite clear. Sugar boiled in this form was used to run out in ornamental forms for building up baskets, trifles, etc., and was then always known as barley sugar work. Later on, the more artistic workmen, in a quiet, understandable effort to differentiate their work from the candy makers (who are now, by the way, endeavouring to monopolise the title of confectioner), included all this work under the general title of sugar spinning.

To build up a temple or church, or any other piece of this work, it is first necessary to make your drawings of the various parts, and then copy them on the slab, all the lines being very distinct.

Another good plan is to use thin sheets of plate glass, and set your paper plans underneath them. Slightly oil the glass and run the various designs over the patterns. Of course, the whole matter has to be carefully thought out or copied from existing plans, so that the smallest detail is not forgotten. When all is ready and you have decided upon your plans, boil your sugar exactly as for spinning—to the 310 deg.—use at least two small boilers if you are going to follow the usual plan of running out with a spoon, so that one may be kept in the bain-marie pan to keep it liquid, whilst you use the other. Take a small quantity of sugar in your spoon and run along the main lines of your pattern, then follow with the filling-in lines and the general design, being careful not to let the sugar run coarsely, or you will have heavy work. When each piece is done, just free it on the glass or slab to make sure that it will come away easily, and, when all are finished, build up each portion, joining all together with the melted sugar. Not only straight lines and square frames, but most graceful scrolls, can be quickly and easily made when one has once mastered the technique of the work.

As usual with all this class of work, it should be started in a modest way, and nothing ambitious attempted until a fair degree of expertness has been acquired.

A good plan, not only for practice, but in actual work on a larger scale, is to boil the sugar, two or three pounds of it, to 308 deg., and run it out in a thin sheet on the slab, and, when set, break it in small pieces and keep in an air-tight tin, and just melt a little as needed, adding a piece at a time as you use it, to a clean, small boiler standing in the bain-marie. The melting will be slowly done, and you will reach the higher degree whilst melting, and all your sugar will be the same colour. This is a consideration not to be despised, for when your sugar once begins to caramel it is of very little use.

In place of the spoon in general use, a small edition of the spinning tool is recommended. It should have a short wooden handle set at an angle at the side, and one spout only, with a pinched end to it. This will ensure an even flow, and should the sugar in the spout clog at all, a second near the stove will free it at once.

NOUGAT WORK.

All nougats for building purposes are composed of sugar and nuts, preferably almonds, the main difference consisting in the form of the nuts. The chief forms are filleted, shred, and chopped. The best almonds to use are Valencia, as they are flat and thin, and lend themselves easily to shredding or chopping. Whichever form is used,

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they must be perfectly dried after being cut into the required form. They must be very thin and fine, which can only be done whilst the nuts are soft and pliable after being blanched. Shred and filleted almonds are more often than not bought ready from the supply houses, but the filleted ones are generally too coarse for the making of nougat.

Pistachio nuts should be carefully blanched and then finely filleted and dried the day before they are required.

Hazel nuts, if used, should be gently heated on a wire in the oven, and be well rubbed to remove the skins. Being brittle, they are apt to break whilst chopping, and for that reason are not so suitable as almonds or pistachio. They can, of course, be blanched the same as almonds, but the oil in them makes them sticky and gummy, and the plan is troublesome and generally unsatisfactory. It is therefore advised that clear nougat be made either with almonds or pistachio alone, or combined to obtain the colour effect.

NOUGAT WITH CHOPPED ALMONDS.

$\frac{1}{2}$ lb. chopped almonds, free from powder,	Juice of half a lemon $\frac{1}{2}$ lb. fine cane castor sugar.
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Put the sugar into a small clean copper sugar boiler, gently but thoroughly warm the almonds by placing them well spread on a sheet of paper, set on a plate inside the oven. Put the sugar in boiler on the stove and melt it carefully, using a small spatula to gently move and ensure that the melting is even. By the time that the whole is melted it should be of a fine golden colour. At this point, squeeze in the juice of the half lemon, and see that it is gently blended with the sugar. That is to grease the sugar and prevent graining. Now lift up the sheet of paper containing the almonds and shoot them into the sugar, and with great care turn them over in the sugar to ensure an even coating. As soon as nicely blended, pour out the mass on the marble slab, that should have been previously oiled. Turn the edges into the centre once or twice to get the mass even, and use as after directed. For the inexpert operator it may be easier to add the lemon juice to the sugar before melting. It makes the melting easier, but there is a greater danger of discoloration.

NOUGAT WITH FILLETED ALMONDS.

$\frac{1}{2}$ lb. finely filleted almonds,	7 ozs. fine cane castor sugar,
Juice of half a lemon.	

Melt the sugar, and add the warm almonds in exactly the same way as in the preceding case, the difference in the quantity of sugar necessary being due to the fact that the almonds being larger will not need so much for coating. Turn out on the slab, and turn over the edges, so that the mass may be evenly mixed and not leave portions with too much free sugar present.

Both or either of the above may be kept in malleable condition by either using the hot-water plate or by standing a tin over a pan of hot water and keeping on the tin all of the batch which is not actually being handled, and occasionally turning it over to keep all sides in the same condition.

NOUGAT WITH FILLETED ALMONDS AND PISTACHIO NUTS.

7 ozs. finely filleted almonds,	7 ozs. fine cane castor sugar,
1 oz. finely filleted pistachio nuts,	Juice of half a lemon.

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This should be treated exactly as the preceding one. The colour of the green nuts amongst the white ones will be attractive and very effective.

The above is the general plan of preparing the nougat mass for working into attractive moulded shapes or built pieces, and saves all the bother of boiling little batches as they are needed, and, if carefully melted, the correct degree is at once attained. It is, however, suggested that an even better plan, and one that gives a more brilliant colour, is to boil the sugar as for barley sugar—to the 308 deg., to pour on to the slab, with bars around to make a small square, and just before it is set to mark the square with a tool or scraper into as many pieces as there are ounces in the batch. When cold, lift up from the slab, break across the marked places, and keep in an air-tight tin until needed. Then as many pieces as there are ounces needed can be taken out and put into the sugar boiler, stood on the stove (not too hot) and gently melted, by which time the 310 deg. will be reached, and the mass will be ready for stirring in the warmed almonds.

It will be noticed that cane sugar is insisted upon. There are one or two grades of beet sugar that will give good results, but there are so many in general use that will not stand the high temperature without rapidly discolouring that it is always safest to be certain that cane sugar is used for the purpose.

NOUGAT BASKET WITH MOULDS.

The form of the basket must depend upon the price, as well as the shape available. They are usually oval or round, and consist of two pieces, the smaller portion forming the foot and the larger the actual basket itself. First see that they are perfectly clean, and then oil the insides thoroughly, but without superfluous oil or vaseline. Take a small piece of the warm nougat, whichever type you have chosen, and with an oiled rolling-pin roll out to a thin sheet as near the desired shape as possible to fit one side of the mould. Lift the sheet and set it in position, and press well into all parts, using a dry half of a lemon or a piece of carrot to press with. Pin out another small piece and press in the other side, joining the edges well together and pressing down flat and thin. A small thin piece must now be pressed into the bottom, and the overhanging edges be quickly cut off with a large pair of scissors. Set the pieces, which will now be getting cold and set, underneath the bulk on the warm plate.

Take a fresh piece and line the larger mould in exactly the same manner, trim off the edges as before, and whilst each moulded shape is still soft free it from the mould to make sure that it will come away when quite cold. Drop each mould back into position, and let it stand until quite hard and ready to be set up. Whilst this is getting hard, the handle and the ornamental portions can be all prepared.

For the handle, pin a piece of the nougat as thin as possible and the length according to the required height. The strip should be trimmed off at both sides, so as to get a straight edge, half to three-quarters of an inch wide. Turn the strip on its edge and bend it into the required arched form to fit the basket when stretched from side to side. Leave this to become set and hard when bent exactly to shape and size.

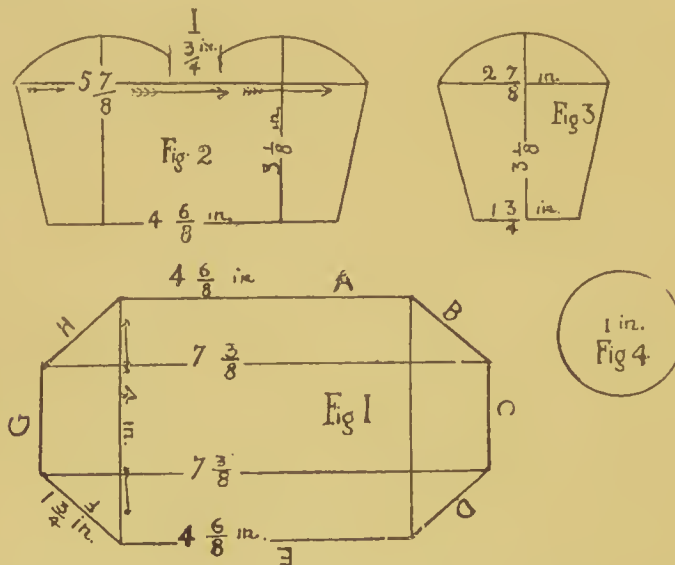
An alternate form is to do without the handle, but to build upstanding scrolls at each end. These should be made of three pieces each, the narrow strips being a quarter of an inch wide, one 9 ins. long and two 8 ins. for each end respectively. Each of these should be bent on the flat into S scrolls, the larger one to be opposite each other at the two ends, and the two smaller ones standing as stays $1\frac{1}{2}$ ins. on each side of the central scroll, and joining the central one near its base. Thus on each end of the basket you will have three scrolls, one straight and two at an angle, but all joined together at the base like an outspread fan.

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Now for the side ornament. Pin out a sheet of the nougat as thin as possible, and with a sharp knife divide a strip three-quarters of an inch wide into ten diamond-shaped pieces. These are to be joined together with melted sugar in two fives, and one to be set at an angle sloping downwards from each side of the basket edge equidistant from the scrolled ends. As an alternative edging, small triangular pieces cut from an inch wide strip can be set at an angle downwards from the top edging on both sides between the scrolls. The shapes will now be set, and can be removed from the moulds. Join the top and bottom together with a little melted plain barley sugar, the scrolls set on, or the handle placed in position and fixed with the melted sugar. Cut out sufficient fancy shaped pieces, either triangles or other forms, to make a border round at the joint of the two moulds, and if desired a further border at the bottom of the basket to spread it over a greater area. Join all these with the melted sugar, and finish off the whole by piping a few graceful lines or scrolls to hide the points of joining and to outline the whole of the edgings.

NOUGAT BASKETS WITHOUT MOULDS.

It is quite possible to build up baskets as well as many other pieces of nougat work without the aid of moulds. It is proposed to show here one form of such a basket, and when the plan is fully understood other forms will suggest themselves to the wide-awake operator. The form will be easily understood by a careful study of the figures and shapes given below. The basket will be built up of two straight sides of equal length and three pieces of equal size and shape at each end, all the pieces being somewhat larger at the top edge than at the bottom, thus giving an outward and upward slope to the basket.



The templets or patterns must first be cut from stiff cardboard. Fig. 1 will represent the bottom of the basket, and must be measured accurately and cut to the dimensions shown. Fig. 2 will represent the side pieces, and must also be accurately measured and cut the size and shape shown. Fig. 3 will represent the end pieces, and will require to be accurately measured and cut to size and shape. Only three templets, one of each, need be cut, as all the pieces of nougat can be cut from them.

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Use the nougat made with chopped almonds, being careful that the almonds are as near the same size as possible, and all fine dusty portions carefully sifted from them. Take a piece of the nougat and pin it on the oiled slab as thin as the nuts will allow. Stand the templet, Fig. 1, on the top, and cut the nougat to shape, using a knife for the purpose. Place the piece carefully on one side on the oiled slab to get cold and hard. In lifting, use a broad palette knife, so that the piece is not pulled out of shape at all. In the same way cut with the templet marked Fig. 2 the two side pieces, and with the templet marked Fig. 3 six pieces to form the ends. Now with a small round cutter 1 in. in diameter, cut out four small discs, and roll up in the hands four small balls of the same diameter. Place all these on one side to get set and hard, but be careful that each one can easily be removed when set. Now roll in rope shape a piece of the nougat sufficiently long to form the upstanding handle. Press it flat $\frac{1}{4}$ in. thick with the rolling pin, trim the edges off both sides, leaving a ribbon $\frac{3}{4}$ in. wide and $\frac{1}{4}$ in. thick. Turn this on its edge and bend into the shape for the handle, standing out a little beyond the width of the basket on each side, and then following the line of the bend carry each end inwards to rather less than the width of the basket, and then again outwards to meet the exact width. This will give a very graceful shape, and the inward sweep of the handle just above the basket edge will allow of side scrolls being added with good effect.

To set up the basket, place the bottom piece (Fig. 1) on the oiled slab, melt a little clear barley sugar, take one of the side pieces (Fig. 2) and dip the bottom edge into the melted sugar. Place it at once edge to edge along the space marked A. Whilst holding in position with the left hand, take one of the end pieces (Fig. 3), and dip both bottom and one side edge into the barley sugar and set in position marked B. Hold these with the left hand whilst you dip another end piece (Fig. 3), and place in position marked C. Proceed in the same way with D, E, F, G, H, the last piece, however, having to be dipped at bottom and both edges. Allow a little time between each piece for the previous one to set, and if carefully and accurately cut the pieces will fit so well that each will hold the other in proper form.

When all are in position, any slight irregularity can be rectified. Then take a little of the melted sugar in the spoon and run a thin line along the joints to strengthen them. When quite hard and set, turn the basket upside down very carefully, and put the four small discs (Fig. 4) an equal distance apart on the bottom of the basket, using a little of the melted sugar to fix them in position. On these place the four small balls, fixing them in the same way. When quite hard, the basket may again be reversed, and the handle built up.

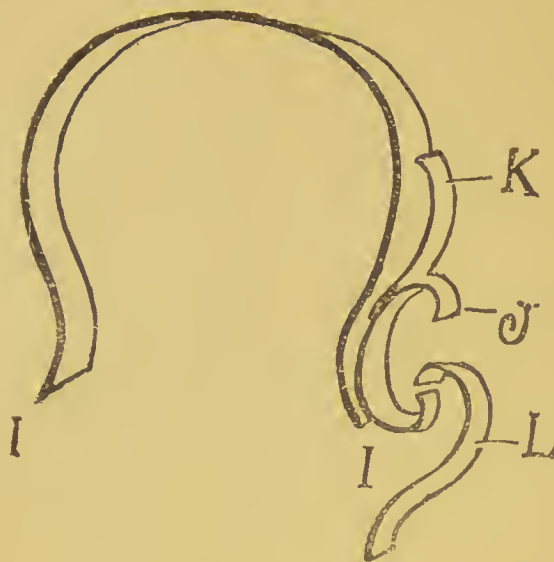
The ends of the handle, bent exactly to fit the width of the basket, must now be dipped into the melted sugar, and set in position at points marked I. Be quite certain that the handle stands up at the proper angle, and hold it in position until set and cold.

Before allowing the cuttings of the nougat to get cold, pin out in a thin sheet and divide into ribbons $\frac{1}{2}$ in. wide, set on their edges and bend two pieces into C-shaped scrolls shown as J, two shorter pieces into wide, open, reversed S scrolls, and two pieces rather longer again into open, reversed S scrolls, one end being curved a little more than the other. When these are cold and set, set them in position as shown, the C scrolls fitting into the inward curves of the handle and resting on the edges of the basket as marked J, the shorter reversed S in the position marked K, and the longer in the position marked L, all being held with a little of the melted sugar.

To finish the basket, the edges should be overpiped with very fine scroll work. The scrolls of handle should be overscrolled to cover joints, and the joints at side covered with rows of small bulbs. The bottom edge should have a small continuous scroll all

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round, and the edges of handles covered on both sides with small bulbs fairly close together, the flat of the handle should be either lined with graduated lines or scalloped from the edges towards the centre with very fine work.



This basket, when sent to table, should have a bow of wide ribbon, either of pale heliotrope or pale salmon pink, and can be filled with flowers of pulled sugar, petits fours glacés, moulded dessert ices, with spun sugar, and the ices set between fresh fruits and whipped cream, macedoines, or other suitable confections.

PULLED SUGAR FLOWERS.

The making of these flowers is more a question of constant practice and individual taste and experience than of instruction. The general rules governing the preparation of the sugar can be given, and so also can designs and suggestions for building, but beyond these no amount of instruction will make a successful operator. Given natural artistic taste and the colour sense, a pupil's progress and degree of proficiency must depend entirely upon practice and perseverance.

Make up your mind that many of your early efforts are likely to be unsatisfactory, because your fingers are not educated. At the same time, determine that you will succeed, and that every failure, or comparative failure, shall leave you a little more expert. What does it matter if you spoil a few pounds of sugar? The cost is trilling, and the loss after all need only be partial. Sugar in any form can always be converted into syrup, and syrup can always be used in some way so that the loss will not be absolute. If you wasted entirely 2 lb. of sugar every day for two months, the loss would only be somewhere in the neighbourhood of a sovereign and need not be anything like so much. Begin at once by boiling 2 lb. of sugar in the manner described. Pull it until you think you have reached the right stage, and then, whilst keeping it warm as instructed, try to shape up small pieces into rose or other flower petals. Take nature

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for your model and see how near you can get. Keep your sugar free from colour at first, do not attempt colour effects until you can handle the sugar. See how thin and shapely you can make your petals; try them flat at first, aiming at getting the form right; the outer edges, of course, must taper to thinness more than the bases. The first and second fingers and thumbs of each hand will naturally fall into the habit of doing the work. When you have succeeded in getting the shapes accurate will be time to attempt the elaborate forms, the concave and convex surfaces, the bent and curved edges will follow in proper order.

Do not attempt to build up the petals into flowers at first, but when you are getting more expert will be time to attempt that. When the time comes for building flowers, procure from your chemist a small glass spirit lamp with a cotton wick and a glass extinguisher. Fill this with methylated spirits of wine, which will give a small blue flame. Use this to warm the edges of the petals you wish to join together. Make them only just sufficiently warm to ensure adhesion, and be careful to avoid discolouring the sugar.

The pupil learning this work is often set to practise forming the leaves with his fingers, using some plastic material, other than pulled sugar, such as forms of marzipan, various kinds of modelling clay, etc., but the objection to this is that the fingers become used to the one material, which, by the way, is cold and brittle, and find almost as much difficulty in handling the tough and hot sugar as if they had started it in the first place. Many other materials are useful for modelling, even the crumbs of hot bread can be moulded into pretty flowers. Expertness in handling it is best acquired by practice with the real article. All the time the practice is going on the sugar will be free from colour, and can be readily turned into syrup and used with scarcely any loss. It can go into the fondant pan when boiling without any loss at all.

By building up some of your more expert efforts you will quickly see the mistakes in shape and form, and can rectify these the next time. You will find out the relative sizes necessary for the centres, for the minor petals, and the outer ones, and the degree of curving or curling that will give the best results.

When this stage has been reached, it will be well to begin upon colour effects, and here great care must be exercised. Paste colours are the best on all counts. Liquid colours tend to lower the degree of the sugar, and dry colours are never wholly soluble in the close mass of the sugar. Paste colours should always be kept in a glass-stoppered bottle, so that they remain in the paste form without the usual ring or edge of hard, dry crust. If by any chance the paste is not quite mastic, it should be well rubbed down on the marble slab with a palette knife with a little of its natural solvent. Some colours are soluble in water, others, like carmine, in a weak alkaline solution, and others in alcohol or acids. It is necessary to be well acquainted with the colour you are using.

If the paste is quite smooth and solvent, add a little to the sugar on the slab before pulling it, allowing for the fact that the whitening of the sugar will decrease the depth of the colour considerably. Now get to work, and stick to it until you feel you are making progress. After that stick still harder, and always remember that, given capacity and artistic feeling, the three most important things are: 1, Practice! 2, Practice!! and 3, Practice!!!

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